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इदमु त्यत् पुरुतमं पुरस्ताज् ज्योतिः—ऋक्, IV 51

'This ever-recurring **Light of the East**'

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*Editor*

Sūrya Kānta

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# CONTENTS

**Contents** ... i–xiii

**SECTION I—ARCHAEOLOGY** ... 1–11

- (*i*) Archæological Exploration in Northern Ceylon ... 1–2
- (*ii*) Cāra Hajāra Varṣa Purānā Avaśeṣa : Āhaḍa Saṁgrahālaya (Four Thousand Year Old Antiquities : Āhaḍa Museum) ... 2
- (*iii*) Exploration Along The Right Bank of River Sutlej in Punjab ... 2–3
- (*iv*) Further Copper-Hoards : A Re-assessment in the Light of New Evidence ... 3–4
- (*v*) Pūrvī Nimar Sthita Rāmjīpurā se Prāpta Tāmra-pāṣāṇa-yugīna Kulhāḍī (Discovery of a Bronze Age Axe from Rāmjīpura in East Nimar) ... 4–5
- (*vi*) Stone Age Sites in Valia Taluka and Mangrol Taluka of Broach and Surat Districts ... 5
- (*vii*) Chalcolithic Image of West Bengal with special reference to Pāṇḍu Rājār Dhibi ... 6–7
- (*viii*) Ruins of an Ancient Buddhist Monastery in Andhra Pradesh ... 7
- (*ix*) Ranchi Zile ke Prācīna 'Asura'-sthala (Ancient 'Asura' Sites of the Ranchi District) ... 7–8
- (*x*) Nava-Saurāṣṭra-Maṇḍala ... 8
- (*xi*) A Revised Study of the Soan Culture ... 8–9
- (*xii*) Stone Age Economy of Eastern India ... 9–10
- (*xiii*) Terracotta Figurines and other Objects from Kāñcī Excavations, 1962 ... 10–11

**SECTION II—ARTS AND CRAFTS** ... 12–34

- (*i*) Devī Cult at Jagat, A Review ... 12
- (*ii*) Some Rare Sculptures from Northern India ... 12
- (*iii*) Khajurāho Kalā meṁ Paraśurāma (Paraśurāma in the Art of Khajurāho) ... 12
- (*iv*) Contribution of Vidiśā to the Buddhist Art ... 12–13
- (*v*) Two Sculptures from Tripurī ... 13–14
- (*vi*) Schools of Rājasthāni Paintings ... 14
- (*vii*) An Early Indian Bronze Figure ... 14
- (*viii*) A *Bhāgavata Purāṇa* from the Punjab Hills and Related Paintings ... 15
- (*ix*) Indian and Islamic Objects acquired by Robert Treat Paine ... 15–16

(*x*) Paścima Mahārāṣṭrātīla Śailagṛhe—Eke Sāṁskṛtika Adhyayana (Caves of Western Maharashtra—A Cultural Study) ... 16–17
(*xi*) Śrī Aurobindo and Indian Aesthetics ... 17
(*xii*) Art and Culture of Gujarat ... 17
(*xiii*) A Unique Figure of Bodhisattva Avalokiteśvara ... 17–18
(*xiv*) Aurangabad ; A Stylistic Analysis ... 18–19
(*xv*) South Sculptural Motifs on Early Cālukya Temples ... 19
(*xvi*) South Indian Wood-carving ... 20
(*xvii*) The Temples of Birbhum ... 21
(*xviii*) The Western School of Medieval Indian Painting ... 21
(*xix*) Indian Sculpture Through the Ages ... 22–23
(*xx*) Hāḍotī Kṣetra kī Kalākṛtiyān (The Hāḍotī Works of Art) ... 23
(*xxi*) Hunting Scenes in Indian Rock Paintings ... 23–24
(*xxii*) Kalacuri-Kalā ko Śaiva-Ācāryon kā Yogadāna (Contribution of the Śaiva Ācāryas to the Art of the Kalacuris) ... 24-25
(*xxiii*) Fine Arts in India ; A Perspective ... 25
(*xxiv*) Kratkii Obzor Naskalnykh Risunkov Gornobadkhasanskoi Avtonomnoi Oblasti Tadjikskoi Ssr (A brief report on the Cave Drawings of Gorno-Badkhasan Autonomous Territory of Tadjikistan SSR) ... 25-26
(*xxv*) The Methods of Zen Painting ... 26
(*xxvi*) Buddhism in Art ... 26–27
(*xxvii*) Aspect of Sui K'ai-Huang and T'ang Tien-Pao Buddhist Images ... 27–28
(*xxviii*) The Arts of Buddhist India ... 28
(*xxix*) A Cycle of Gandhāra ... 28–29
(*xxx*) Some Architectural Recommendations of Kauṭilya as followed and practised in Ancient India ... 29–30
(*xxxi*) An Interesting Image of Agni From Bihar ... 30–31
(*xxxii*) Some Brāhmaṇical Rock Sculptures From Sultanganj 31
(*xxxiii*) An Interesting Image of Rūṣiṇī ... 31
(*xxxiv*) Rājasthānī Paintings ... 31–32
(*xxxv*) A Rare Image of Bhairava from Barakar ... 32–33
(*xxxvi*) The Typology of the Anantaśāyī Icon ... 33
(*xxxvii*) The Tun Huang Stone Cave and the Thousand Buddha Cave ... 33–34
(*xxxviii*) Udaipur (Rajasthan) se prāpta Brahmā kī do durlabha Pratimāyen (Discovery of two Rare Images of Brahmā from Udaipur) ... 34

**SECTION III—EPICS AND PURĀṆAS** ... **35–45**

(*i*) Study of Somaka in the *Mahābhārata* (3.127–128) and its Metamorphosis in the *Skanda Mahāpurāṇa* (13-1-15) 35

(*ii*) Purāṇa-Pāṭaha-Nirdhārṇa-Rīti-Viṣayako Vimarśaḥ (Consideration on the settlement of Purāṇa Text) ... 35-36
(*iii*) The *Sarasvatī Purāṇa* ... 36-37
(*iv*) The Crisis of Values in the *Mahābhārata* ... 37-38
(*v*) The Two Epics ... 38-39
(*vi*) The Nagas in *Mahābhārata* ... 40-41
(*vii*) Pre-Bhārata War History from the Purāṇas ... 41-43
(*viii*) On the Chronological and Historical Analysis of a Purāṇic Legend on Phallic Worship ... 43
(*ix*) On Comparative Chronology of the *Viṣṇu* and the *Bhāgavata Purāṇas* ... 44-45
(*x*) Date of the War of *Mahābhārata* ... 45

**SECTION IV—EPIGRAPHY AND NUMISMATICS ... 46-61**

(*i*) Terra-Cotta Seal with Brāhmī Inscription ... 46
(*ii*) Pattanakudi Plates of Śilāhara Avasara, II, Saka 910 ... 46-47
(*iii*) Two Inscriptions in Graeco-Bactrian Cursive Script from Afghanistan ... 47-48
(*iv*) A Newly Discovered Inscription of Aśoka at Bahapur, Delhi ... 48
(*v*) A Unique Ahom Copper Coin in the Indian Museum ... 48-49
(*vi*) Epigraphic Notes ... 49-51
(*vii*) A note on the Devnī Mori Inscription ... 51
(*viii*) Some Remarkable New Discoveries from my Coin Collections ... 51-52
(*ix*) Interpretation of a Passage in Rock Edict IV of Aśoka ... 52-53
(*x*) Two Yādava Charters from Devalali ... 53-55
(*xi*) Mahua Inscription of Vatsarāja ... 55
(*xii*) Two Grants of Uṇḍirāja III ... 56-57
(*xiii*) The Text of the Two Copper-Edicts from Vadnagar... 57
(*xiv*) Fragmentary Copper-Plate Grant from Arakan ... 57-58
(*xv*) Epigraphic Notes ... 58
(*xvi*) Nālandā Gayā and Copper-Plate Grants of Samudragupta ... 59
(*xvii*) Devni-Mori Relic Casket Inscription of Rudrasena, Kathika Year 127 ... 59-60
(*xviii*) Mahārāja Ajītasiṁha ke Abhilekha (Inscriptions of Mahārāja Ajītasiṁha) ... 60-61

**SECTION V—GEOGRAPHY ... 62-65**

(*i*) Purāṇon Men Braja (Braja in the Purāṇas) ... 62
(*ii*) Braja-Susama Śrī Yamunā—(Yamunā—The Glory of Braja) ... 62

(*iii*) The Mandar Hill—A General Survey ... 62-63
(*iv*) Braja Rājadhāni Madhupurī Kiṁvā Mathurā (Purāṇa Kāla (Madhupuri or Mathurā, the Capital of Braja the Paurāṇic Period) ... 63-64
(*v*) The Heritage of Kapilavastu ... 64
(*vi*) Uttara-Dakṣiṇa Kī Vibhājana-Rekhā-Veyaḍḍha Parvata (Veyaḍḍha Mountain—The Dividing Time between the North and the South) ... 64-65
(*vii*) Śrīdharasavāmī Kī Nirvāṇa-Bhūmi-Kuṇḍalapura (Kuṇḍalpur—The Place of Nirvāṇa of Śrīdharasvāmī) ... 65
(*viii*) Śrī Kṛṣṇa Kī Adhyayana—Bhūmi Sāndīpani Āśrama, Ujjain (Sāndīpani Aśrama, Ujjain, the Place of Study of Śrī Kṛṣṇa) ... 65

**SECTION VI—HISTORY** ... **66-76**

(*i*) Early Chronology of the Guptas ... 66-67
(*ii*) The Gupta Era—A Re-Assessment ... 67-69
(*iii*) The Great Paṇi People ... 69-70
(*iv*) Śaṅkaradeva of Assam ... 70
(*v*) Kuṣāṇa Prabhuttva Men Vidarbha (Vidarbha under the Kuṣāṇa Suzerainty) ... 70
(*vi*) Sevuṇon Kī Karṇāṭakīya Utpatti (Karnāṭaka Origin of the Sevṇas) ... 70-71
(*vii*) Megasthenes and the Indian Chronology as based on the Purāṇas ... 71
(*viii*) *Pradyumnacarita Kī Praśasti* Men Ullikhita Rājā Ballāla Aura Cāhamāna Rājā Arṇorāja (King Ballāla mentioned in the Praśasti of *Pradyumnacarita* and the Cāhmāna Ruler Arṇorāja) ... 71-72
(*ix*) Madanapāla and the Gāhaḍavālas ... 72-73
(*x*) Notes on Prayāga-Praśasti of Samudragupta ... 73
(*xi*) Mevāḍa Ke Puragrāma Kī Eka Praśasti ... 73-74
(*xii*) Madhyapradeśa Kā Aitihāsika Aura Sāṁskṛtika Anusīlana (Historical and Cultural Study of Madhyapradesh) ... 74-75
(*xiii*) Bhāratīya Itihāsa Kā Yuga-Vibhāga (Age-Divisions of Indian History) ... 75-76
(*xiv*) Mahitāndhradeśa ... 76

**SECTION VII—INDIA AND THE WORLD** ... **77-84**

(*i*) Expansion of Buddhism in India and Abroad ... 77-79
(*ii*) Ancient Relics of Soviet Central Asia—A First Report ... 79
(*iii*) Greater Indian Studies : Present Desiderata ... 79-81
(*iv*) In the Land of Vedic Studies ... 81

(*v*) The 'Phurbu' : The use and symbolism of the Tibetan Magic-Dagger ... 81-82
(*vi*) Indo-Arab Relations in Ancient Times ... 83-84
(*vii*) Indian Studies in Russia ... 84

**SECTION VIII—LAW, POLITY AND ADMINISTRATION... 85**

(*i*) The Theory of Punishment in the Dharmasūtras ... 85

**SECTION IX—LINGUISTICS AND GRAMMAR ... 86-91**

(*i*) Some Phonological Distinctions of the Eastern Prākrit Grammarians ... 86
(*ii*) Tattvakaumudī-Pāṭha-Vimarśaḥ ... 87
(*iii*) Pāṇini : Sūtras VII. 1.9 and 10 ... 87
(*iv*) Appreciation of Yāska as an Etymologist ... 87-88
(*v*) A Semantic Note on the Derivatives of two OIA Words ... 88
(*vi*) Near Synonym Compounds in Pāli ... 89
(*vii*) An account of Ancient Indian Grammatical Studies down to Patañjali's *Mahābhāṣya* : Two Traditions ... 89-90
(*viii*) The Interpretation of the Old Sinhalese '*Vaharala*' ... 90
(*ix*) *Sāmavasa Sandhi* in the *Ṛgveda* ... 90-91
(*x*) The Un-Pāṇinian Causative Verb-Forms in the *Ādiparvan* of the *Mahābhārata* ... 91
(*xi*) Antikabādhayornedasādhau (A Historical Comparative and Critical Survey) ... 91

**SECTION X—LITERATURE AND RHETORICS ... 92-114**

(*i*) Fragments from three lost Koṣas: Vyāḍi's *Utpalinī* II ... 92
(*ii*) The *Mānasollāsa Vārttikā* of Śrī Sureśvaracārya ... 93
(*iii*) On the Theory of Divine Origin of the king in *Manusmṛti* ... 93
(*iv*) Vyavahāreṣu Sākṣiṇām Svarupam (Specification of Witnesses in Law suits) ... 93-94
(*v*) Bhavabhutikālidāsayostulanātmakamālocanam (A comparative study of Bhavabhūti and Kalidāsa) ... 94
(*vi*) The Mustard *Upamā* ... 94
(*vii*) An Armenian Account of Indian and Malayasian Trading Centres in the 12th Century ... 95
(*viii*) Kyā *Dravyasaṁgraha* Ke Kartā Va Ṭikākāra Samakā-Līna Nahi Hain ... 95
(*ix*) Kāmasya Śṛṅgārarase Pariṇatiḥ (Transformation of Kāma into the Erotic Sentiment) ... 95
(*x*) Sultan Firuz Shah Tughlak: Royal Patron of a Contemporary Sanskrit work ... 95-96
(*xi*) Source of Kālidāsa's *Ṛtusaṁhāra* ... 96-97

(*xii*) Mankanika Bhukti ... 97

(*xiii*) *Uttararāmacarita* and *Kundamāla* ... 97

(*xiv*) *Uttararāmacarita* Āṇi *Kundamālā* ... 98

(*xv*) Location of the Naimiṣa Forest ... 98–99

(*xvi*) On Hiuen T' Siang's Travels in Baluchistan ... 99–100

(*xvii*) Vyañjanāyāḥ Svarūpaṇi Vikāsaśca (The Nature and Growth of *Vyañjanā*) ... 100

(*xviii*) Kāvyasya Prayojanam Lakṣaṇam Ca (Import and Characteristics of *Kāvya*) ... 101

(*xix*) Propagaton of Buddhism Beyond the Land of its origin ... 101

(*xx*) 'Translation' and 'Embellishment in an early Burmese Jātaka Poem ... 102

(*xxi*) Introduction to *Nīlakaṇṭhasaṁdeśa* ... 103

(*xxii*) Introduction to *Vasumatīcitrasenīyam* ... 103

(*xxiii*) Historical works in Sanskrit ... 103–6

(*xxiv*) Kālidāsasya Kāvye Rāṣṭrothāna-Tattvani (Elements of the Evolution of State in the works of Kālidāsa) ... 106

(*xxv*) Abhiśapta Pātron Kā Praṇetā-Kālidāsa ... 106

(*xxvi*) On a Yoga Treatise in Sanskrit from Qizil ... 106–7

(*xxvii*) Bauddha Siddha Sahitya (Buddhist Siddha Literature) ... 108

(*xxviii*) Vrajanātho Bhaṭṭah : Tasya *Padya-Taraṅgiṇī* Ca (Vrajanātha Bhaṭṭa and his *Padya-Taraṅgiṇī*) ... 108–9

(*xxix*) Kālidāsa Ke Mānavetara Pātra (Extra-Human Subjects of Kālidāsa) ... 109

(*xxx*) *Pārśvābhyudayakāvyam*-Eka Viśleṣaṇa (*Pārśvābhyudayakāvyam*-An Analysis) ... 109

(*xxxi*) Dhanapāla Virachita Bhaviṣayattakahā Aura Usakī Racanā – Tithi (Bhaviṣayattakahā of Dhanapāla and the Date of its Composition) ... 110

(*xxxii*) *Meghadūta* : Choice of Route ... 110–111

(*xxxiii*) Prācīna Rājasthāna Men Pañcakulon Kī Vyavsthā (Management of Pañcakulas in Ancient Rajasthan) ... 111

(*xxxiv*) Rāma Theme in Sanskrit Dramas ... 111–12

(*xxxv*) Remarks on "Cinq strophes non identifees" ... 112

(*xxxvi*) Mammaṭaviśvanāthayoḥ Kāvyalakṣaṇa Prayojane (Characteristics and purpose of poetry according to Mammaṭa and Viśvanātha) ... 112

(*xxxvii*) Mahimnasḥstavaviṣaye Bhrānitinirāsaḥ ... 112

(*xxxviii*) Abhinavagupta—A Literary Critic and Commentator (An Assessment) ... 113

(*xxxix*) Kālidāsa Ke Kāla Para Navīna Prakāśa (New Light on the age of Kālidāsa) ... 113

(*xl*) Inspiring Spiritual Poetry of Pāli Literature ... 114

(*xli*) Kṣemendra Kā Rasaucitya Dṛṣṭi-Doṣa ... 114

**SECTION XI-MISCELLANEOUS ... 115–24**
(i) Religion and Culture ... 115
(ii) Ancient Indian Dietary in the light of *Caraka-Saṁhitā* 115
(iii) Indian Thought and Technology ... 115–18
(iv) Education in Ancient and Mediæval India .. 117–19
(v) Buddhistic Philosophy of Education-2 II The Teaching ... 119
(vi) Bhāratīya Itihāsa Lekhana Kā Atīta Evaṁ Bhaviṣya (The Past and the Future of the Writing Indian History) 119–20
(vii) Sanskrit, The Living Language of India ... 120–21
(viii) Some Famous Indian Women ... 121
(ix) Manuscripts Library Service in our Country—Some Practical Problems. ... 122
(x) Classical Concept of Pṛthvī in Sanskrit Literature ... 122–23
(xi) Presentation of Jewels to Deities ... 123–24

**SECTION XII-A PHILOSOPHY AND RELIGION (BUDDHIST) 125-55**

(i) The Concept of Reality In Buddhism ... 125
(ii) The Buddha and Upaniṣadic Thought ... 125-26
(iii) Buddha's Ethical Discourses to the Laity ... 126
(iv) Early Buddhism and the Brāhmaṇical Doctrines ... 126–27
(v) Gods and the Brahma Vihāras ... 127–29
(vi) *Mahāyāna Sūtrālaṁkāra* of Asaṅga ... 129
(vii) The Enlightenment of Gautama, the Buddha ... 129–30
(viii) Buddhist Views on Causation : An Advaitic Study ... 130
(ix) *Kamma* : The Law of Conditioned Origination ... 130–31
(x) Most Powerful Sheet-Anchor of Buddhism ... 131–32
(xi) Women and the Religious Order of the Buddha ... 132–33
(xii) Concepts of Reality in Buddhist Thought ... 133–34
(xiii) Duḥkha ... 134–35
(xiv) The First Noble Truth ... 135
(xv) Ordering of States of Mind On Early Buddhism ... 135–36
(xvi) *Tattvasaṁgraha Samavāya Hi-Han Ni Tsuite* (The Tattvasaṁgraha's Criticism of Samavāya-Padārtha)... 136–37
(xvii) The Śāsana ... 137
(xviii) The Six *Dravyas* and Buddhist Literature ... 137–38
(xix) The Concept of *Dharma* in Buddhism ... 138–39
(xx) The Buddha and Basic Human Rights 139
(xxi) The Buddha's Greatness 139
(xxii) The Enigma of the Theory of Anattā 139 40
(xxiii) The Methodical Practice of *Metta* 140
(xxiv) Fundamental Ideals of Buddhist Education 140–41
(xxv) The Law of Causal Genesis in Buddhism 141
(xxvi) Mahāvīra Aura Buddha Ke Pāripārśvika Bhikṣu-Bhikṣuṇiyāṁ (The Monk and Nun Attendants of Mahāvīra and Buddha) ... 142

(*xxvii*) Buddhist Philosophy of Education-3 Philosophical Foundations of the Teaching ... 142–43
(*xxviii*) Prārambhika Bauddha Dharma Tathā Brāhmaṇa Dharma (The Early Buddhism and Brāhmaṇism) ... 143
(*xxix*) *Anattā* or the Doctrine of No-Self ... 143–44
(*xxx*) The Threefold Division of the Noble Eight-Fold Path ... 144–45
(*xxxi*) Renunciation ... 145
(*xxxii*) The Significance of the Attack upon Rationality by Zen Buddhism ... 145–46
(*xxxiii*) Bauddha Darśana Ke Anātmavāda Men Karmaphala Vyavasthā Aura Punarjanma (Place for Transmigration and Reaping the Fruit of one's Past Actions in the Soulless Buddha Philosophy) ... 146
(*xxxiv*) Negation of Extremes in Buddha's Philosophy ... 147
(*xxxv*) The Buddhist Conception of Wisdom ... 147–48
(*xxxvi*) Vedānta Aura Bauddha Mata (Vedānta and Buddhism) ... 148
(*xxxvii*) The 'Birth Stories' and 'Glorious Deeds' ... 148–49
(*xxxviii*) The Centrality of Man ... 149–50
(*xxxiv*) Higashi Pa-Ki-Su-Tan No Bukkyō-To (The Buddhists of East Pākistān) ... 150
(*xl*) Why Practise Mettā ? ... 151
(*xli*) Relation Between the Saṁgha and State and Laity ... 151
(*xlii*) Miroku No Yui-Shiki Setsu Ni Mirareru Kū-Shō (Śūn-Yatā) No Yō-Rei To Sono I-Mi Ni Tsuite (On Sūnyatā in the Vijñaptimātratā Theory of Maitreya) 151–52
(*xliii*) Gen-Shi-Bukkyo No Nin-Mu-Ga To Chu-Ron No Ho-Mu-Ga Tono Kan-Kei (On the Logical Construction of Causation) ... 152–53
(*xliv*) The Buddhist Doctrine of *Anattā* (Soullessness) ... 153
(*xlv*) The Significance of Buddha's Silence ... 153
(*xlvi*) Influence of Buddhism on Christianity ... 154–55
(*xlvii*) Impermanence ... 155

**SECTION XII B—PHILOSOPHY AND RELIGION (NON-BUDDHIST) ... 156–228**

(*i*) Mandasaur Men Jaina Dharma (Jainism in Mandasaur) ... 156
(*ii*) Upaniṣad Tathā Qurāna (Upaniṣad and Quarāna)... 156
(*iii*) An Interpretation-Praṇava, Śiva, Śakti and Gaṇapati ... 157
(*iv*) The *Cakras* ... 157
(*v*) Nadīs in Yoga ... 157–58
(*vi*) Samādhi and Sahaja Avasthā ... 158–59
(*vii*) Burmese Cosmogony and Cosmology ... 159

(*viii*) Aspects of Hinduism—A Study ... 159

(*ix*) *Māyā*—The Creative Illusion ... 159-59

(*x*) The Mīmāṁsā Views on Causation: An Advaitic Approach ... 160-61

(*xi*) *Prāṇāyāma* and its Rationale ... 161

(*xii*) Some Aspects of Magico-Religious Beliefs and Practices of the Mundas ... 161

(*xiii*) Evolution of the Concept of Mokṣa from the Vedas to Upaniṣads ... 162

(*xiv*) An Elucidation of Kamma .. 162-63

(*xv*) *Vijñāna*: Fifth Level of the Mind ... 163

(*xvi*) The Advaitic Art of Right Living ... 163

(*xvii*) Conscious contact with the Master ... 164

(*xviii*) Indian Philosophy and Martin Heidegger ... 164-65

(*xix*) *Karma-Samādhi* ... 165

(*xx*) *Yogadarśana*: A Nucleous towards the Synthesis of Psychology ... 165-66

(*xxi*) Myth and Metaphysics in Indian Thought ... 166

(*xxii*) *Kūrmāsana* ... 166-67

(*xxiii*) *Uttāna-Kūrmāsana* ... 167

(*xxiv*) Basanta Kumar Mallik and His Philosophy of Mutual Abstention ... 167

(*xxv*) The Path of Occultism in the Modern World ... 168

(*xxvi*) *Śrī Vaiṣṇavism* Through the Ages ... 168-69

(*xxvii*) How Free is Our Will ... 169

(*xxviii*) Sān-Khya Tetsu-Gaku Ni Okeru Pu-Ru-Sha-Kan No Hitotsu No Mon Dai (*Puruṣa* as the *Adhiṣṭhātṛ* in *Sāṃkhya* Philosophy) ... 169-70

(*xxix*) Origin and History of Temple Worship ... 170

(*xxx*) *Tattvam Tu Bādarāyaṇāt* ... 171

(*xxxi*) Advaita Vedānta is Essentially a Value Philosophy ... 171-72

(*xxxii*) Sṛṣṭi-Vākyas in the Upaniṣads—Their True Significance ... 172-73

(*xxxiii*) Buddha Sāhitya Men Jainadharma (Jainism in Buddhist Literature) ... 173-74

(*xxxiv*) Abhayacandra-Siddhānta-Cakravarti-Kṛta Sanskrit *Karmaprakṛti* ... 174

(*xxxv*) Dharmacakra Sambandhī Jaina Paramprā (Jaina Traditions Regarding *Dharmacakra*) ... 174

(*xxxvi*) Jaina-Baudha-Darśana (The Jaina-Bauddha Philosophy) ... 174-75

(*xxxvii*) *Bhagavad-Gtīā* and Kant ... 175-76

(*xxxviii*) Plotinus and Vedānta ... 176

(*xxxix*) Cārukīrti ... 176-77

(*xl*) *Yogatattva-Upaniṣad*—Some Remarks on the *Yogatattva Upaniṣad* ... 177

(xli) Ācārya Abhinavagupta ... 177-78
(xlii) Bhuvanajñānam Sūrye Samyamāt ... 178
(xliii) On the Original System of Yoga (A Criticism of H. Jacobi's Views) ... 178
(xliv) Patañjali and the Advaita Vedānta ... 178-79
(xlv) Smārta Yoga ... 179
(xlvi) Traipuruṣa-Trikūṭa Cults in Karnāṭaka ... 179
(xlvii) The Concept of *Avidyā* in the *Ādhyātmarāmāyaṇa* ... 179-80
(xlviii) The Prime Architect of Vaiṣṇavism:Śri Nammalwar... 180
(xlix) The Nāga Cult in Indian Art and Literature ... 180-81
(l) Mīmāṁsā Position on the Fruits of Actions and Smṛti Commentators ... 181
(li) Reason, Revelation and Self-Realization in the *Naiṣkarmya Siddhi* ... 181
(lii) Tree-Symbol Worship in Bengal ... 181-82
(liii) Significance ... 182
(liv) Sufi Mysticism ... 182-83
(lv) Jaina Dharma Men Śrāvaka Kā *Ahiṁsā-Vrata* (Ahiṁsā-*Vrata* for the *Śrāvakas* in Jainism) ... 183
(lvi) *Karma* Kā Siddhānta-Eka Viṣadīkaraṇa (The Doctrine of *Karma*-An Elaboration) ... 183-84
(lvii) *Māyā* Men Sat Kā *Aṁśa* (Element of Truth in Māyā) ... 184
(lviii) Arthur Eddington Kā Vijñāna Darśana Aura Jaina Darśana (Scientific Philosophy of Arthur Eddington and the Philosophy of Jainism) ... 184-85
(lix) The Six Darśanas : Vedānta-Part-III 185
(lx) The Six Darśanas : Yoga Darśana : Philosophy and Disciplines of Yoga 185-86
(lxi) A Study of *Citta* and *Manas* in Three *Dohas* of Saraha ... 186
(lxii) Rāja Yoga-Restated ... 186-87
(lxiii) Śiva (Interval Between Enjoyment and its Negation)... 187
(lxiv) Śaṁkara and the Causal Concept (Part-II) ... 187-88
(lxv) *Śaṁkara* on How Effects Pre-Exist in their Cause ... 188-89
(lxvi) Notes on the Way ... 189
(lxvii) Object of Yoga-An Unpublished Letter of Śrī Aurobindo ... 189-90
(lxviii) The Synthetic Doctrine of the *Bhagavadgītā* ... 190
(lxix) The Philosophy of *Niṣkāma-Karma* in the *Bhagavadgītā* ... 190-91
(lxx) The Popularity of the *Bhagavadgītā* ... 191
(lxxi) The Mystic Significance of the *Kīlaka* in the *Caṇḍi* ... 191
(lxxii) Questions and Answers ... 191-92
(lxxiii) Questions and Answers ... 192-93

(*lxxiv*) Swāmī Vivekānanda's Philosophy: Vedānta in Theory and Practice ... 193–94
(*lxxv*) Śrī Aurobindo's Critique of Materialism and Idealim ... 194–95
(*lxxvi*) *Trilakṣaṇa-Bhavāna* ... 195–96
(*lxxvii*) Tradition, Progress and Contemporary Indian Philosophy ... 196
(*lxxviii*) The Third Eye of Śiva ... 186
(*lxxix*) *Jñāna* and *Karma* in the *Gītā* ... 196–97
(*lxxx*) The Charm and Power of the Upaniṣads ... 197
(*lxxxi*) Indian Philosophy : A Preliminary Approch ... 197–98
(*lxxxii*) The Great Hindu Scripture The *Bhagavad Gītā* ... 198
(*lxxxiii*) The Nature and Destiny of Man-The *Gītā* View ... 199
(*lxxxiv*) *Sādhanā* in Indian Philosophy ... 199
(*lxxxv*) *Śri Śaṅkara* and the Upaniṣads ... 199–200
(*lxxxvi*) *Śaṅkara*—The Great Indian Philosopher ... 200
(*lxxxvii*) Indestructibility of Soul ... 200
(*lxxxviii*) The Mystical Significance of Asuras in *Kṛṣṇa-Līlā* ... 200–201
(*lxxxix*) The Relevance of Yoga to Modern Thought ... 201–02
(*xc*) *Māyā* in the Philosophy of Rāmānuja ... 202
(*xci*) The Inverted Tree ... 202
(*xcii*) Patañjali's Psychology ... 202–03
(*xciii*) *Vyāvahārika-Yoga* (Practical Yoga) ... 204
(*xciv*) From *Adhyāsa* to *Advaita* ... 204
(*xcv*) The Climate of Indian Thought ... 204
(*xcvi*) Mathew Arnold's Vedānta ... 204–05
(*xcvii*) Gurudeva Aura Unakā Darśana (Gurdeva and his Philosophy) ... 205
(*xcviii*) Some Early Aspects of *Vaiṣṇavism* ... 205–206
(*xcix*) The *Vaiṣṇava* Eremites of Mediæval India ... 206
(*c*) The *Vaiṣṇava* Eremites of Mediæval India ... 206–07
(*ci*) The *Vaiṣṇava* Eremites of Mediæval India ... 207-08
(*cii*) Iranian Magi in India ... 208
(*ciii*) *Sāṁkhya* and *Advaita Vedānta* (On Self-Luminosity of Knowledge) ... 208–09
(*civ*) *Sāṁkhya* Conception of Liberation ... 209
(*cv*) Western Psychiatry and the Spiritual Discipline of Ancient Indians ... 209–10
(*cvi*) *Jñāna-Yoga* ... 210
(*cvii*) Dr. S. Radhakrishnan's Conception of Nature and Destiny of Man ... 211
(*cviii*) The Five *Haṭha* Texts—A Comparative Study ... 211–12
(*cix*) Some Reflections on Philosophy in India ... 212–13
(*cx*) Radhakrishnan's Substantial Reconstruction of the Vedānta of Śaṁkara ... 213–14
(*cxi*) The Message of the Upaniṣads ... 214–15

(*cxii*) Upaniṣads What They Are And What They Teach ... 215
(*cxiii*) The Concept of *Avidyā* and Characteristics of the Converted and Perverted Souls According to the Upaniṣads—The *Gītā* and Jainism ... 215–16
(*cxiv*) *Pratibhā* in Indian Philosophical Thought ... 217
(*cxv*) Sartre and Sāṅkhya ... 217–18
(*cxvi*) Art in the Search of Truth ... 218
*cxvii*) Hinduism and Secularism ... 218–19
(*cxvii*) Preparation for Yoga ... 219
(*cxvix*) *Samādhi* ... 219
(*cxx*) *Lakṣmī Pūjā* in Tribal Bastar ... 219–20
(*cxxi*) Dimensions of Time in India and Concept of Yoga ... 220–21
(*cxxii*) Gītā Men Arjuna Ke Viśiṣṭa Nāmon Kī Sārthakatā (Importance of the Specific Names of Arjuna in the *Gītā* ... 221
(*cxxiii*) The Origins of the *Sāṁkhya* and its Relation to Buddhism ... 221–22
(*cxxiv*) The Origins of the *Sāṁkhya* and its Relation to Buddhism ... 222
(*cxxv*) The Origins of the *Sāṁkhya* and its Relation to Buddhism ... 222–23
(*cxxvi*) The Origins of the *Sāṁkhya* and its Relation to Buddhism ... 223
(*cxxvii*) The Origins of the *Sāṁkhya* and its Relation to Buddhism ... 223–24
(*cxxviii*) Parapsychology and Philosophy ... 224
(*cxxix*) Metaphysical Foundations of Gandhi's Thought ... 224–25
(*cxxx*) Jain Aura Vaidika Anuśrutio Men Ṛṣabha Tathā Bharatakī *Bhavāvali* ... 225
(*cxxxi*) *Kaṭhopaniṣad* Kā Sandeśa (The Message of *Kaṭhopaniṣad*) ... 225
(*cxxxii*) Philosophcal Implications of the Doctrine of *Karma* ... 226
(*cxxxiii*) Grass-Roots of Hindu Faith ... 227
(*cxxxiv*) Ku-Ma-Ri-Ra Ni Okeru A-To-Man No Gai-Gen (Kumārila's Conception of *Ātman*) ... 227–28
(*cxxxv*) Emotion, Art and Yoga ... 228
(*cxxxvi*) Man In Hindu Philosophy ... 228

**SECTION XIII—POSITIVE SCIENCES Nil ...**

**SECTION XIV—SOCIAL AND ECONOMIC INSTITUTIONS ... 229–30**

(*i*) Indian Puberty Rites ... 229
(*ii*) A Note on Beef-Eating in Mauryan Times ... 229–30
(*iii*) The Textile Industry in Early Mediaeval India (C.A.D. 700-1200) ... 230

**SECTION XV—VEDIC STUDIES** ... 230–35

(*i*) Implication of *Nadī-Stuti* by Sindhukṣit Praiya-Medha Ṛiṣi (*Ṛ.V.* 75) ... 231

(*ii*) The Bull and the Fiery Fluid from the *Ṛgveda* ... 231–32

(*iii*) Epithets of the Ṛbhus in the *Ṛgveda* ... 232–34

(*iv*) Zu Dem Fremdling in *Ṛgveda* (Foreigner in *Ṛgveda*) ... 234–35

**REVIEWS** ... 236–245

**OUR CORRESPONDENTS** ... 246–248

# I ARCHÆOLOGY

**Begley, Vimla**

## ARCHAEOLOGICAL EXPLORATION IN NORTHERN CEYLON

In an attempt to bridge some of the gaps between the late Stone Age and the beginning of the documented history of Ceylon, the Museum of the University of Pennsylvania (U.S.A.) undertook a preliminary archaeological exploration in Ceylon in Feb.-March, 1967. The regions selected for exploration were : Mantai and its vicinity, Kantarodai and Jaffna peninsula, and Mannar area. The results were as follows :

One of the main points of investigation was the already known site of Tirukesvaram situated on the western coast of Ceylon. Air-survey photographs and investigations at the site reveal the existence of moats, but their correlation to a particular phase of the occupation can be determined only by future archaeological work.

Traces of burial settlements were observed over an area of several miles inland from Mantai. Between the coast and Anuradhapura are Tamrakulam, Maligathidal, Vedayamurripu, Amaimottai, Pappa motti, Chegapada-piddy and Ninukkan. Some pottery types at these sites showed similarities to those from Tirukesvaram.

Exploration at Kantarodai has revealed that the habitation site was a few furlongs north of the dogoba site. At the surface has been found pottery akin to that of Iron Age and the early historical wares of South India, *i.e.*, the so-called 'Megalithic' black-and-red ware and the rouletted ware of the Arikamedu type and its variants. Excavation in a small trench confirmed that the top-levels were coeval with the early Arikamedu historical period. The dates of Arikamedu are fairly established, covering the first few centuries of the Christian era. It, therefore, gives the date of at least one cultural phase at Kantarodai, which is the only fixed point of dating in Ceylon's early historical archaeology. A further narrowing down of the dates should be possible only after substantial excavations.

A series of small mounds were also noticed at Ammakkovil, Nakarkovil, Kudattani and Vallipuram.

In the now almost deserted interior regions of the Mannar and Jaffna districts, the team has located several low mounds, having architectural remains and stone sculptures. Such spots were located at Arasapuram, Kollanmaruthumadu, Vilathikulam, Rasamddu, Katkadanthakulam, Maliapitti, Vavuṇikulam and Aṭṭimoḍḍai, Several urn and cist burial sites were also explored by the team. The sites assume a great importance in the archaeology of Ceylon, because they show features analogous to those of South India. On the mainland, they antedate in origin the period of Roman contact and were associated with the Iron Age Culture of the second half of the first millennium B.C. The sites explored were : Pomparippu, Gulsohankantte, Kokebe and Gurugal Hinva.

—*Exp*. Vol. IX No. 4, Summer 1967, pp. 20–29

**Bhargava, Krishna Kumar**

### CĀRA HAJĀRA VARṢA PURĀNĀ AVAŚEṢA : ĀHĀḌA SAṀGRAHĀLAYA (FOUR THOUSAND YEAR OLD ANTIQUITIES: ĀHĀḌA MUSEUM)

Important antiquities unearthed in the archaeological excavation conducted at Āhāḍa near Udaipur have been preserved in the site Museum of Āhāḍa. The earliest of these antiquities is pottery, which may be classified under these heads : the Black and Red ware which is either plain, designed or painted, belongs to about 1800 B.C. The Red ware with criss-cross designs or finger-dots belongs to about 1600 B.C. The other potteries discovered are : Malwa ware (about 1500 B.C.), Tan ware or Coarse-Grey ware (about 1000 B.C.) and Kuṣāṇa pottery (Ist cent. A.D.). Copper axes are the next important archaeological remains discovered. Five of such axes have been located. Beads are of two kinds : stone beads and terracotta beads. In addition to these, the Museum preserves terracotta human and animal figures, dice, weights and measures which throw light on the contemporary ways of living. Palaeoliths collected from the Bechada and Gambhīrī rivers of Chitor have also been preserved in the Museum. One room of the Museum is full of stone sculptures datable to about 12th-13th century A.D. It also has an interesting bronze image of about 8th century A.D. Trenches adjoining the Museum preserve some interesting remains of ring-wells, mud-walls, copper smelting pits, *etc*.

—*Sod. Pat.* Vol. XVIII No. 3, 1967, pp. 42–48

**Dikshit, K.N.**

### EXPLORATION ALONG THE RIGHT BANK OF RIVER SUTLEJ IN PUNJAB

The paper is an account of an archaeological exploration conducted by the author on the right bank of the river Sutlej in the Jullundur District, from Apra to Nurmahal, a distance of about 35 kms. The paper is divided into three sections.

Section I gives a brief account of the previous archaeological work done in this region and offers comments on the courses of the Punjab rivers, commonly known as the rivers of the Indus system, as they have played an important role in building up the topographical features of this region, making it suitable for the growth of cultures.

Section II gives details of explorations at various sites like Kat-Palon, a Harappan site, about 1½ kms. from Nagar and 9 kms. from Phillaur; Nagar, another Harappan site already known for painted grey ware; Asha' Ur, situated on the ancient *kagar* of the Sutlej and yielding painted grey ware, black-and-red-ware, Śuṅga-Kuṣāṇa red ware, and Muslim ware; Dhuletra, a painted grey ware site; Apra, rarely yielding painted grey ware and containing Śuṅga-Kuṣāṇa deposits surmounted by a prominent reddish burnt layer—the city was probably destroyed towards the end of the Śuṅga-Kuṣāṇa period to be re-occupied during the late Muslim period; Bir Basain and Saprota furnishing plain grey, black slipped, black-and-red, Śuṅga-Kuṣāṇa red ware and Muslim Ware; and Haripur, which has yielded only Śuṅga-Kuṣāṇa and Muslim red wares.

Section III makes an assessment of the explored material. The explored Harappan material reveals that Harappan culture in the Sutlej valley belongs to a late mature phase of that culture in comparison to the mature phases of that culture in the Indus and Ghaggar basins. The technique of incised decoration found on the Harappan ceramics was probably an outcome of the fusion and contact between the indigenous cultures of the Upper Gaṅgā Doab and the cultures of the Indus system of rivers.

—*JIH* Vol. XLV Pt. 2, August 1967, pp. 561–68

**Gupta, S.P.**

## FURTHER COPPER-HOARDS : A RE-ASSESSMENT IN THE LIGHT OF NEW EVIDENCE

The eight new copper-hoard tools and weapons acquired for the National Museum, New Delhi, were collected from the local villagers and copper-smiths of Shahabad. These appear to be chance finds from the villages in the vicinity, and not from the mound Angai Khera which lies near the village and whose antiquity does not go much beyond the beginning of the first millennium B.C.

In the lot are two double-barbed harpoons, one antennae sword, one shouldered celt, one long rectangular flat celt, two triangular flat celts, one of which has a straight and the other crescentic cutting edge and one oval-flat celt with its rounded edge and butt-end both used for cutting.

Both the harpoons have a medial ridge on their blade and two knobs, one on each side of the shaft. One of the harpoons has two curved barbs and the other four straight barbs on each side of the shaft. The latter seems to be a copy (in metal) of a primitive wooden or bone harpoon.

The antennae sword has two holes at the base of the blade, one on either side of the medial ridge. The sword is unique in having these holes, and interesting in the device of probably having a two piece 'T' shaped wooden bore or ivory cover for the hilt to be secured by a thong passing through the holes or to be revetted to it. Two swords or discs of Harappan culture found from the upper levels of Mohenjodaro (*c.* 1750-1500 B.C.) are exactly similar in the technique of having the medial ridge and holes in the same position.

Recently, a shouldered celt was discovered at Chatla in West Bengal, and two double-axes were excavated at Hallur in Dharwar district from the Neolithic-Chalcolithic phase of the southern Deccan (latter half of 2nd millennium B.C.).

The presence of the double-axe (double edged celt) in the hoard tools is important for strengthening the view that the hoards had some contacts with the Neolithic-Chalcolithic cultures.

The find of a specialised tool like the shouldered celt from West Bengal corroborates the view that there does exist a homogeneity between the hoards of the Bengal-Bihar zone and the U.P. zone. Broadly speaking, the western regions had the late Harappan culture phase: the southern regions, the Neolithic-Chalcolithic complex, and the eastern regions the hoards.

—*JBRS* Vol. LI Pts. 1-4, Jan.-Dec. 1965, pp. 1–7

**Krishna, C.B.**

### PŪRVĪ NIMAR STHITA RĀMJĪPURĀ SE PRĀPTA TĀMRA-PĀṢĀṆA YUGĪNA KULHĀḌĪ (DISCOVERY OF A BRONZE AGE AXE FROM RĀMJĪPURĀ IN EAST NIMAR)

The village Rāmjīpurā is situated in the Hassud tahsil of the district of East Nimar in Madhya Pradesh. The place is situated on the southern bank of the Narmada, about 100 miles to the south-east of Maheshwar, the site of ancient Māhiṣmatī. The discovery of an interesting Bronze Age axe from the place throws important light on the pre-history of the region. The axe, which is of flat-type and is approximately square in shape, measures 14.7×8.7×9.5 cms. and weighs 915 gms. The Bronze age implements are generally assigned a date between 2000 B.C. and 800 B.C. and this axe also belongs to the same period. An axe similar in type and shape to it was discovered in the excavation of Navdatoli and it connects the two sites culturally in the pre-historic times.

—*I Anu.* Vol. I No. 1, June 1967, pp. 126-28 .

**Mehta, R.N.**

### STONE AGE SITES IN VALIA TALUKA AND MANGROL TALUKA OF BROACH AND SURAT DISTRICTS

Mr. Mehta worked in the area of Valia Taluka and Mangrol Taluka of Broach and discovered stone tools, cores, flakes, *etc.* at Vatsan-Dungri, Vasravi, Jokha, Kanav, Vegam, Nagdhar, and other sites during the season 1965-66. Further work in this region revealed the existence of sites like Sultanpur, Chandania, Ghata, *etc.* The stone tools are collected from the surface of the black soil. This paper is a preliminary reporton some finds.

Sultanpur is a site near Zaghadia on a small rivulet. From the top of the hills tools like cores, flakes, blade of carnelian, hollow scraper, *etc.* were found.

Chandania is about four miles down stream from Vankal on the rivulet locally called Bhuki-khadi. From an open field (of black soil) on the right bank of this rivulet four stone scrapers were obtained.

Ghata is a hamlet on the right bank of a rivulet known as Mohan, about nine miles from Valia Taluka, Distt. Broach. Near it is a low eminence of trap. Seventeen artefacts were obtained from its southern slope.

Rajpura is about two kilometers upstream from Ghata near the bridge on the Valia-Mangrol road. There are fields with black soil on both sides of the rivulet Mohan. These fields are strewn with stone artefacts, iron slags and medieval pottery. The stone artefacts include cores, flakes and scrapers.

The classification of the tools indicates the presence of scrapers and blades at almost all sides. The fluted cores or large flakes from such material are also well documented. But these stone artefacts show absence of lunates, triangles, trapezes and such geometrical microlithic tools that are commonly found in Northern Gujarat and extend up to Narmada.

In the present state of information one can feel that stone age industries—both middle and late stone age—existed there.

—*JOIB* Vol. XVII No. 2, December 1967, pp. 142–48

**Mukherjee, S.C.**

## CHALCOLITHIC IMAGE OF WEST BENGAL WITH SPECIAL REFERENCE TO PĀṆḌU RĀJĀR ḌHIBI

The cultural assemblage of Pāṇḍu Rājār Ḍhibi at the Chalcolithic level has similarities with like sites in burial practices, pottery types and shapes and painting motifs. In spite of such similarities, this site had an autochthonous element in it.

The question arises—who were the authors of these Chalcolithic cultures. It is suggested that the contact of the aborigines with the highly advanced pre-Aryans or early Aryans may have led to the foundation of the Chalcolithic culture-complex. In the absence of the anthropological report on Pāṇḍu Rājār Ḍhibi, a positive conclusion on the point is not possible.

Copper-hoards have been found in a large number of sites from the upper Gaṅgā valley to the Deccan and the Chota Nagpur plateau. The authors of the Copper Hoard Culture are said to be the bearers of the Chalcolithic cultures. Some scholars ascribe this culture complex to the Harappan refugees, while others to the Aryans.

In the Chalcolithic ensemble of some proto-historic sites in India, including Pāṇḍu Rājār Ḍhibi and Navadatoli, channel-spouted bowls and chalices or footed cups or bowls-on-stand occupy an important place; and it has been held by some scholars that such pottery and shapes bespeak of a strong Iranian influence. In the case of Navadatoli, the Iranian type of skeleton also has been found.

And yet some scholars point to Crete, Anatolia and China as their origin. In this context, the 'sauce-boat' type handled bowls found at the middle level at Larna (*c.* 2000 B.C.) in Crete and other places in Mainland Greece, may be profitably compared with similar bowls from Pāṇḍu Rājār Ḍhibi and Eraṇ. The channel-spouted bowls or basins were perhaps known to the *Ṛgvedic* Aryans.

On the basis of stratigraphy, four cultural periods were found at Pāṇḍu Rājār Ḍhibi with signs of break after Period III A and B and IV A. The full-blooded Chalcolithic culture seems to be represented by Period II, which might have had its beginning in Period I and end in Period III A, when the iron-using invaders appeared on the stage. Proto-historic Period was seen to be gradually merging into the early historic, for the black-and-red or black-slipped wares continued up to the beginning of the latter period when the N.B.P. was introduced.

On the basis of C. 14 tests, it is known that the Chalcolithic occupation at the site of Pāṇḍu Rājār Ḍhibi, which started in *c.* 1300 B. C., continued for about six centuries. In Period I, the site seems to have been occupied by a class of people who lived on 'moorum' or pellety lateritic floors and used ceramics of coarse and plain hand-made grey and red wares bearing impressions of paddy husk, coarse and rolled black-and-red wares and pale and red ware decorated with hatched cord designs.

The Chalcolithic culture of West Bengal is post-Harappan, which, though it had its beginning in the 2nd half of the 2nd millennium B.C., continued for six centuries.

—*IMB* Vol. II No. 2, July 1967, pp. 36–42

**Peiris, Noeyal**

### RUINS OF AN ANCIENT BUDDHIST MONASTERY IN ANDHRA PRADESH

The author sheds some light on the little known Buddhist monastery at Anakapalle. Bhojjanakonda and Lingalakonda are the two hills to the north-east of Anakapalle. On the first hill there are six rock-cut caves of which some have sculptured panels consisting of a seated Buddha statue with many attendants around him. The second, *i.e.*, Lingala hill, is covered with a number of rock-cut *stūpas*. Some terra-cotta tablets, bearing the Buddhist sayings, were also recovered. The existence of Buddhist monasteries is assignable to a period from 4th to 9th century A.D. The name of the village near Bhojjankonda is Sankaram which is a corruption of *saṅghārāma*.

—*MBo.* Vol. LXXV No. 3, March 1967, pp. 90–92

**Ray, Sunil Chandra**

### RANCHI ZILE KE PRĀCĪNA 'ASURA' STHALA (ANCIENT 'ASURA' SITES OF THE RANCHI DISTRICT)

Archaeological explorations conducted so far in Ranchi district prove that in about Ist-2nd century A.D. the region was inhabited by a tribe which used to live in urban surroundings with burnt-brick houses and fortifications and was conversant with the use of iron. On the basis of local traditions, S.C. Ray named this culture as that of the 'Asuras'. To find the exact nature of the culture and its relation to other contemporary cultures, archaeological excavations were conducted at several sites in the region in 1944 and 1965. They have not thrown adequate light either on the nature of the religion of these people, or on their method of disposing their dead. No evidence has so far come to connect this culture with that of the 'Asuras' described in ancient Indian literature. It is also not possible to connect this with other contemporary Indian cultures.

—*I Anu.* Vol. I No. 1, June 1967, pp. 121–25

**Sankalia, H. D.**

### NAVA-SAURĀṢṬRA-MAṆḌALA

The author has given the history of the word Surāṣṭra, an old name of Kathiawad, which is at least 2287 years old. The 700-year old record at Junagadh has been discussed which goes to prove that Surāṣṭra was split up into four parts and, therefore, the viceroy (*Rāṣṭriya*) of Skandagupta at Girinagara was called the lord of all the Surāṣṭras (*akhilān Surāṣṭrān*). The author also brings in several records of Saindhavas who were called "lord of the western ocean and western Surāṣṭra-maṇḍala". It was two centuries later that the old designation was discarded and the region was named as 'Nava-Surāṣṭra-maṇḍala.' The author also traces the nomenclature of Navanagara (Navīnapuram) and Porbandar (Paura-Velakula).

The author traces the history of Saurāṣṭra from the Stone age and gives an account of the Saindhava period in greater details.

—*JGRS* Vol. XXIX No. 4/116, October 1967, pp. 229–46

**Sankalia, H. D.**

### A REVISED STUDY OF THE SOAN CULTURE

No explanation of the terrace formation in the Indus basin and its relation to the stone industries was given in the earlier publication of De Terra and Paterson. According to the latter, the present course of the Indus was determined during the Third Glacial erosion. Thus, he thinks that all the terraces within a mile from the present bed of the Indus are subsequent to the Third Glacial, caused by aggradation and erosion. He has introduced some new nomenclatures or terms for the various industries. He justifies the word Soan for this culture on the basis of the pebble-element dominant in it. Pebbles were easily available to the stone-using man both in the Soan and the Indus basins. The term 'hand-axe' is replaced by the term 'boucher' after Boucher de Perthes who first recognized these stones as artifacts. The term, however, has no functional significance. Instead of the loose use of the terms 'Clactonian', 'Levalloisian', 'Chopper', Paterson uses the terms 'plain flake', 'faceted flake', 'faceted technique', *etc*. Though he uses the term 'Acheulian' to describe a group of 'bouchers', he also uses the term 'Stellenbosch' and 'Clacton', further qualifying them with 'Upper' and 'Panjab'. 'Stellenbosch' he employs to describe two groups of bouchers and cleavers—one heavily worn and the other lightly worn.

The present author has discussed the salient features of different phases of the Soan culture.

—*An.* Vol. XIV No. 1, March 1967, pp. 1-40

**Singh, Madan Mohan**

## STONE AGE ECONOMY OF EASTERN INDIA

The main stages of economic evolution have been more or less the same everywhere. In India, we find that man passed through at least four Stone Ages, Copper Age and Iron Age in the process of his technological evolution.

In Eastern India, the palaeolithic tools came mostly from Chhotanagpur region, which has yielded tools belonging to the Stone as well as Copper Age. The Palaeolithic men lived in the river valleys of the forest regions. They hunted animals and birds on terraces. Some of them lived in natural caves, while some made shelters on the branches of trees. For clothing, they used skins or barks. The number of sites and their richness in South-East India imply that the Palaeolithic population was probably dense in this region.

In the Middle Stone Age man became better equipped to deal with his environment. Two of the characteristic tool types of this age are scrapers and points, which brought about change in the hunting method, *i.e.*, with bows, arrows and spokeshaves. Men in this age lived in a wooded landscape and killed rhinoceros, hippopotamus, *etc.*

Microlithic sites are widely distributed in India except in the states of Assam, Panjab and Kerala. In Eastern India, the most important sites are in the Damodar Valley. The activities of the Mesolithic people included drawing paintings on the walls of caves, dancing, gathering honey, fighting with beasts, catching fish, *etc.* The dog had been domesticated.

The Neolithic or New Stone Age was the first revolution that transformed human economy and gave man control over his own food supply. Growing plants, cultivation of edible grasses, roots and trees came to be practised. In India, Neolithic cultures are not very well clarified. This phase is characterised by polished stone tools which have been found in Bihar, Bengal and Assam in large quantities. The Neolithic cultures of Eastern India fall into two groups—the Assam complex and the Bengal, Bihar and Orissa complex. The Neolithic communities of South-Eastern India practised primitive type of agriculture, reared animals and depended partly on hunting and fishing. Saddle querns and pounders suggest that some kind of grain was available. These people turned out pottery in a large variety of colours and shapes—dishes, bowls, jars, legged stands, handled pots, perforated pots, *etc*. In some Neolithic environments, copper and bronze came in and altered the vital pattern. The advent of the iron-using Aryans, too, brought changes in the economic pursuits of people. Constant wars between the indigenous people and new-comers led to the development of weapons of war. The Aryans introduced a fast moving chariot. The two streams of the Aryan and Pre-Aryan mingled and the emerging society made fast strides in the field of economic life. The vast majority of population remained in the rural stage. In the interiors, where the light of civilization could not penetrate, Stone Age economy continued.

—*JBRS* Vol. L Pts. 1–4, Jan.-Dec. 1964, pp. 8–15

**Subrahmanyam, R. and Raman, K. V.**

## TERRACOTTA FIGURINES AND OTHER OBJECTS FROM KĀÑCĪ EXCAVATIONS, 1962

The Archaeological Survey of India carried out a small scale trial excavation at Kāñcī within the premises of the *Maṭha* of *Jagadguru* Śrī Śaṁkarācārya of Śrī Kāñcī Kāmakoṭipīṭham, situated in the busy centre of the city, with the object of getting a vertical sequence of cultures at Kāñcī, and, more particularly, a glimpse into the pre-Pallava times, in 1962. The excavation revealed broadly two main periods of occupation : Ancient (Period I) and Medieval (Period II), besides a thin but very much disturbed deposit of modern occupation at the top.

Comparatively speaking, the North Indian sites are more prolific in their yield of terracotta objects than those in the South. But this small trial dig at Kāñcī has yielded a rich crop of terracotta materials, 33 in number, which are interesting alike for their variety and high quality of workmanship. The materials comprise human figurines, animals, various utilitarian objects and a terracotta coin mould.

It is interesting to note that the terracotta objects were more numerous in the earlier levels than in the later ones. This may probably indicate that at Kāñcī the art of making clay objects was more cultivated in the pre-Pallava and Pallava days than in subsequent times, when stone and metal became the popular media of art expression. This art, with its rather crude beginnings, reached great heights of quality, in course of time, as is clearly borne out by the discoveries. Some of the terracotta figurines recall to one's mind familiar sculptured Pallava figures of a mature style at Mahabalipuram or Kāñcī, while others show typical features of the Coḷa style. Some artistic skill is seen in animal figures also. The discovery of terracotta coin mould with square sockets, which served to produce punch-marked coins of the die-strike method, affords important evidence to show that the punch-marked coins were probably in use in Kāñcī in the early centuries A.D.

At end is given a descriptive list of terracotta objects found in the excavation.

—*JIH* Vol. XLV Pt. 2, August 1967, pp. 501–8

# II ARTS AND CRAFTS

**Agrawala, R. C.**
DEVĪ CULT AT JAGAT, A REVIEW

Ambikā Temple at Jagat, near Udaipur, is a veritable microcosm of the Devī cult as prevalent in Mewar during the 10th century A.D. The present writer deals with its important iconographic features.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 282-86

**Agrawala, R. C.**
SOME RARE SCULPTURES FROM NORTHERN INDIA

The author has discussed the salient features of the statues and reliefs of Hari-Hara, Mahiṣa-mardinī, Liṅga-mūrti, Śiva-Lakulīśa and other deities found in northern India.

—*JBRS* Vol. LI Pts. 1-4, Jan.-Dec. 1965, pp. 91-102

**Avasthi, Ramashraya**
KHAJURĀHO KALĀ MEṀ PARAŚURĀMA (PARAŚURĀMA IN THE ART OF KHAJURĀHO)

The images of Paraśurāma are usually found amongst the collective representations of *daśāvatāras.* Independent images of Paraśurāma are rare. Three such rare images have been found in the Khajurāho sculptures. The first image is that of four-armed standing Paraśurāma in *tribhaṅga* posture. In the second image Paraśurāma with two arms is shown standing in *tribhaṅga* posture. The third is an *āliṅganamūrti* in which four-armed Paraśurāma is shown standing with his Śakti in *tribhaṅga* posture. In addition to these independent images of Paraśurāma, a number of *daśāvatārī* images, with Paraśurāma as one of the *avatāras*, have been found at Khajurāho.

—*1 Anu.* Vol. I No. 1, June 1967, pp. 109-11

**Bajpai, K. D.**
CONTRIBUTION OF VIDIŚĀ TO THE BUDDHIST ART

A *vihāra* is said to have been erected on Cetiyagiri by the mother of Mahendra who stayed in it before proceeding to Ceylon. Aśoka erected one of the inscribed pillars at Sāñchī, besides constructing a hemispherical brick *stūpa* with a stone umbrella crowning it. After less than a century of Aśoka's demise, the original *stūpa* was encased in stone and a railing was constructed around it. Later on, during the Sātavāhana regime, four highly embellished gateways were erected.

Agnimitra, the son of Puṣyamitra Śuṅga, made Vidiśā his capital. The great *stūpa* at Bharhut was constructed during the reign of the Dhanabhūti. From some Bharhut inscriptions it is known that king Revatīmitra of Vidiśā and his queens made donations to the Bharhut *stūpa*. The enviable position of the Vidiśā house is evident from the Besnagar *Garuḍa-dhvaja* which mentions the visit to the Śuṅga court at Vidiśā of Heliodorus, the ambassador of the Greek king Antialcidas.

The artistic activities at Vidiśā during the Śuṅga regime are also evidenced by a good number of carved sculptures found at Vidiśā and the regions around. Recently, colossal statues of Yakṣa and a Yakṣī have been salvaged from the river Betwā. Artistic activity continued during the supremacy of the Sātavāhanas and Śakas over the area. Votive inscriptions on Sāñchī railings include the names not only of royal donors and rich merchants but also of people in general.

—*BAIHA* No. 1, 1967, pp. 25–28

**Bajpai, K. D.**

## TWO SCULPTURES FROM TRIPURĪ

Two of the interesting sculptures found at Tripurī are noticed here :

An inscribed stele divided into a number of panels, has the figure of the four-handed Jaina goddess Padmāvatī, the Yakṣī of Pārśvanātha, seated in *padmāsana* in the central panel and holding stalked lotuses in her upper hands. The lower right hand is in *abhaya-mudrā* and the left holds a pitcher. The flanking two panels show four-handed goddesses holding various *āyudhas*. At the two corners are depicted Kubera and another *vyantara deva*, respectively. The inscription, in early Nāgarī of the 10th century on the pedestal, below an ornamental creeper reads : *Śrī Vīra-nandiācāryeṇa pratimeyaṁ kārāpitā.*

A richly embellished sculpture shows Śiva and Pārvatī seated on Nandi, facing each other, wearing elaborate ornaments and holding various *āyudhas*. On the right of Śiva and below the pedestal are a number of *gaṇas* playing on various musical instruments, several of them being in dancing pose.

Both these sculptures are typical specimens of Cedi or Kalacuri art of the 10th century A.D.

—*BAIHA* No. 1, 1967, pp. 73–74

**Banerji, Adris**

### SCHOOLS OF RĀJASTHĀNĪ PAINTINGS

Side by side with the Mughal School of painting, there existed another school totally different from it in approach and methods. It was more concerned with the great life of India in its millions of villages. Yet, except in Gujarāt, there is no evidence of a Pre-Mughal painting. The Gujarāt paintings were originally Jaina manuscript illustrations. Suddenly, they began to depict Brāhmaṇical subjects which paved the way for the advent of Rājasthānī paintings. One of the several causes of this change was the revival of Vaiṣṇavism. Actually, however, the impact of the Mughal School on Gujarat brought about the development of this school with possibly Mewar and Malwa as its chief centres. This School with its primitive significance of forms, colour symbolism and bright colourings, conceptual representations, active surface, inverted perspective and horizontal projection went on creating a new vista in this realm. The trees and plants were conventionalized, the rocks and mountains were in Mughal style, the back-ground horizons were generally monochrome, while the costumes were Mughal.

—*IMB* Vol. II No. 2, July 1967, pp. 43–55

**Barret, Douglas**

### AN EARLY INDIAN BRONZE FIGURE

The British Museum, London has recently acquired a bronze *applique* female figure. Except the crown and the arms, the entire body of the figure is hollow cast. The body is ornamented with armlets, necklace, girdle and anklets. The upper part of the body is bare, while the lower part is covered with a *dhotī*. Though it shares all its details of the costume and jewellery, less the crown, with the last phase at Amarāvatī and with Nāgārjunīkoṇḍa, it seems to be closer in style to the large female figures in the Karle *caitya* cave in north-western Deccan. It could have been cast anywhere along the trade route across the Deccan plateau connecting the two artistic centres. Though it would be possible to argue that the figure was as early as the Karle *caitya i.e.*, late first or early 2nd century A.D., it seems best to relate it chronologically to the last phase at Amarāvatī and Nāgārjunīkoṇḍa and to place it in the 3rd century A.D.

—*BMQ* Vol. XXXI Nos. 3-4,1967, pp. 138–40

**Beach, Milo Cleveland**

### A *BHĀGAVATA PURĀṆA* FROM THE PUNJAB HILLS AND RELATED PAINTINGS

1. The first painting from chapter 17 shows king Pṛthu, who was enraged at the goddess Earth for withholding vegetation and causing famine in his kingdom, giving chase and shooting at her who has changed into a cow.

2. The second painting from chapter 24 represents Rudra (Śiva) teaching the Pracetas, the ten (here only nine) sons of Prācīna-varhis and Śatadruti and descendants of Pṛthu the importance of knowledge and mental control.

3. The third painting shows the Pracetas releasing fire from their mouths to level the forest to ashes, when they found, on their return to the world after a period of ascetic withdrawal, that owing to there being no king on earth and for want of cultivation, vegetation had grown so high as to threaten the regions of the gods.

The style of these paintings is the survival and transformation of the pre-Mughal indigenous Basohli style, allied in spirit to the early Rājpūt schools of Rajasthan, in the south, and the paintings in Nepal.

4. One page from book 10 of a second *Bhāgavata Purāṇa*, gifted to the Boston Museum by John Dolliver Macdonald, illustrates an episode in which Kṛṣṇa vanishes from the sight of Rādhā. It is close in style, particularly in figure types, to the *Gīta-Govinda* manuscript. It may be dated in the latter half of the 19th century to which the execution of the Purāṇa extended.

A painting from book 11 of the second *Bhāgavata Purāṇa*, in the Fogg Art Museum, proves the late survival of the art tradition related to Basohli.

—*MFAB* Vol. LXIII No. 333, 1965, pp. 168–77

**Beach, Milo Cleveland**

### INDIAN AND ISLAMIC OBJECTS ACQUIRED BY ROBERT TREAT PAINE

Paine's acquisitions were of a considerable variety. Of the Indian sculpture, the small ivory seated Buddha (8th century) is of high artistic quality. A superbly graceful stone Avalokiteśvara shows the late Buddhist style in Orissa. A large bronze image, probably of Lakṣmī, can be dated to Vijayanagara period (15th century). A terracotta head of the Buddha from the Mon kingdom (6th-11th century) from Thailand is a perfect example of the influence of Indian Buddhist art of the Gupta period in the kingdoms of South-East Asia.

—*MFAB* Vol. LXIII No. 333, 1965, pp. 103-7

**Deo, S.B.**

### PAŚCIMA MAHĀRĀṢṬRĀTĪLA ŚAILAGṚHE—EKA SĀṀSKṚTIKA ADHYAYANA (CAVES OF WESTERN MAHARASHTRA—A CULTURAL STUDY)

It comprises Narayanarao Icalakaranjikar memorial lectures delivered at the Bharata Itihasa Samshodhak Mandal, Poona, on October 25 and 26, 1967. In these lectures the lecturer has studied the cultural aspect of the caves of Western Maharashtra and their inscriptions. For this study, the caves at Ellora, Ajanta and Aurangabad have not been taken into account, as they form a distinct group by themselves.

These caves belong to the period ranging from the second century B.C. to fifth-sixth century A.D. The sites of many of these caves were situated on the main trade routes and some of these places were not very far from the harbours. Natural beauty, the devotion and liberal financial help of the traders and the structure of the Sahyādri which is easier to cut resulted in the growth of the Buddhist caves in the Sahyādri. These caves differed from the *ārāmas* or the *āvāsas* of Northern India; the latter were a kind of *dharmaśālās* open to one and all, while the former were meant to accommodate small groups of monks and nuns. The apsidal shape of the *caitya*-halls was due to the Greek influence; to a great extent, their excavation was financed by Greek donors. The apsidal shape of the ancient *caitya*-halls is known only in western Mahārāṣṭra and Gandhāra, both of which had close contacts with the Greeks. The ratio between the length and breadth of the earlier *caitya*-halls is, generally speaking, 2:1; later on this was changed to 3:1. The arrangements for the residence of the monks in earlier caves were in accordance with the details set forth in the *Cullavagga*; their needs were few, and so the caves were simple. Later on, they underwent some improvements; among others, arrangements were made for the residence, collective prayers and meetings. Among the donors were included people of all socio-economic cadres. Donations of the commoners are found to be more numerous than those of the members of the ruling families; in this respect the *śresṭhins* and *sārthavāhas* dominate over others. Donations were of various kinds; columns having been donated by different persons and the execution of the caves having depended on the availability of donations, the different parts of the caves are not well co-ordinated and they lack structural unity. In later times, the nature of donations changed. In place of visible gifts like columns, *etc.*, guilds of traders and craftsmen were charged with the responsibility of making over to the Saṅgha the income from the produce of fields and gardens and the interest on sums of money deposited with them. A majority of the donors naturally hailed from the neighbourhood; but, as indicated by epigraphic evidence, some of them came from far off localities. It appears from epigraphical references that the Mahāsāṅghika, Bhadrāyaṇīya and Dharmottarīya schools of Buddhism were dominant ; the Mahāsāṅghikas were dominant at Karle, the Bhadrāyaṇīyas at Nasik, and the Dharmottarīyas at Junnar and Sopara. The Caityaka, Aparaśaila and Aparājita schools were also prevalent. The sculpture gives an idea of the dress and ornaments of the people.

—*NUJ* Vol. XVIII No. 2, October 1967, pp. 174–93

**Ghosh, Sisir Kumar**

### ŚRĪ AUROBINDO AND INDIAN AESTHETICS

The important topics dealt with in this article are the role of beauty in Indian aesthetics ; arts as the link between the visible and the invisible ; between the real and the apparent; and Indian iconography. The author concludes that the lasting value of Śrī Aurobindo and of Indian aesthetics is that it initiates a different and deeper reading of the human situation, saves the human being from disharmony and general insignificance that is the lot of man today.

—*BRMIC* Vol. XIX No. 1, January 1968, pp. 12–19

**Jain, J.**

### ART AND CULTURE OF GUJARAT

In this article an attempt has been made to judge the culture of Gujarat through plastic, pictorial and architectural remains as well as literary and inscriptional sources. In conclusion, the author says that Gujarat has retained its peculiar character in all aspects of life, though it has remained open to foreign invasion throughout the ages.

—*JGRS* Vol. XXIX No. 4/116, October 1967, pp. 247–50

**Lala, Aditya Narain**

### A UNIQUE FIGURE OF BODHISATTVA AVALOKITEŚVARA

Outstanding amongst the sculptures from the ruins of a Buddhist monastery of early mediaeval period in the village Ghosarawan, situated eight miles east of Nālandā, is an image of Bodhisattva Avalokiteśvara. It is 5 ft. in height and 2.4 ft. in breadth. Executed in high relief, it stands on a double lotus throne, with the top of the stele looking like an arch and an oval halo round the head. From style of modelling and the material, the image seems to belong to the 10th-11th century A.D. The features and the objects under reference have not been met with in any of the forms of Avalokiteśvara discovered so far or described in the works on Buddhist iconography.

—*JBRS* Vol. L Pts. 1–4, Jan.-Dec. 1964, pp. 43–47

**Levine, Deborah Brown**

### AURANGABAD : A STYLISTIC ANALYSIS

The Aurangabad caves lie between two major sites of Ajantā and Ellorā and were the complex meeting-place of the two ancient religions in India, Buddhism and Hinduism. Buddhism was profoundly influenced and altered by the renascent Brāhmaṇism which led to a gradual, almost organic, development within the *Saṅgha* of certain elements or tendencies at the expense of others.

The Aurangabad caves provide neither the stylistic continuities of Ajantā nor the lavish variety of Ellorā. They show the stage of transition—caves belonging to the earlier Mahāyāna Buddhist world (that of Ajantā) side by side with caves belonging to the later, post-Gupta period (the 'Hindu' world of Ellorā and Elephantā). Aurangabad looks stylistically in both directions ; but its internal development offers even greater insight into the nature and significance of the evolution of Buddhist iconography and style by the subtle shifting of devotional focus from the enclosed cell of the meditating Buddha to the splendid polished stone flesh of the Tārā of a later age.

It is a misconception to assign all the caves to the same period of 7th or 8th century, as has been hitherto done. They reveal two groups (perhaps three), separated from each other by a considerable period of time.

From the consideration of cave plans, site position, architectural development and influences, quality of workmanship and technique, as well as the elusive but often strongly suggestive style, it would appear that caves 1 and 3 belong to an earlier group and are contemporary or nearly contemporary with several late Mahāyāna caves at Ajantā, while caves 2, 5, 6, 7 and 8-9 are all later caves, influenced strongly and directly by Elephantā and Ellorā.

Caves 1 and 3 are *vihāras* of the type of cave 3 at Ajantā, but these are more tightly planned and structurally integrated with a subtle and distinctive variation on a theme. Cave 1 was abruptly discontinued before the verandah could be quite finished, perhaps due to political and social turmoil. Cave 3, though not exceptionally large, seems an adaptation of the basic

Ajantā *vihāra* with strong door-shrine and elaborately decorated pillar forms, which are so characteristic of the Ajantā *vihāras*.

The drastic reorientation of the plans of the second group of caves 2 and 5-9 confirm the suspicion that the *vihāra* scheme has been virtually abandoned and that subsidiary chapels and residential cells for monks have been grafted on Hindu cave-shrines that offer a strong contrast to the communally organised architecture of the Buddhist *vihāra*.

After an interval of about half a century from the abrupt termination of activity both at Ajantā and Aurangabad, work began again in a small way with caves 2 and 5, both very modest examples of the new Hindu-oriented style.

The pillar forms of Aurangabad caves 1 and 3 show an almost excessive development and enrichment of Ajantā motifs.

In the sculpture of the late caves there is a progressive weakening of the iconographic concentration on the Buddha. The esoteric complexities of Tantra in the Mahāyāna, finding expression in art in the magnificent Tārā panels of cave 7, make it virtually a variant form of Hinduism.

The absence of Tārā and other female icons in caves 2 and 5 indicates that these caves may be rather earlier than caves 6, 7 and 8-9. It is in caves 6 and 7 that we find the fully developed expression of the new Bodhisattva ideal. The female image appears everywhere. In cave 7, she appears also as Tārā, 'the star', female counterpart of Avalokiteśvara. Here she is virtually supreme. The male-female equilibrium, implicit in Hinduism, subtly reasserts here. Cave 7 is the ultimate visual expression of the Bodhisattva cult, and presents the culmination of the artistic expression at Aurangabad. In caves 8-9, a definite stylistic decline appears to have set in. The figures are often coarse and bloated, sometimes even repellent.

—*AA* Vol. XXVIII Nos. 2–3, 1966, pp. 175–88

**Lippe, Aschwin**

## SOME SCULPTURAL MOTIFS ON EARLY CĀLUKYA TEMPLES

The author discusses some sculptural motifs on early Cālukya temples such as ceiling reliefs, *dvārapālas*, doorways, *etc.*

—*AA* Vol.XXIX No. 1, 1967, pp. 5–24

**Mani, V.R.**

## SOUTH INDIAN WOOD-CARVING

Wood-carving was known during *Ṛgvedic* period, for there is mention of *takṣan*, 'carpenter' and *ratha*, 'chariot' in the *Ṛgveda*. Details about wooden images and the ceremonies associated with the securing of them are elaborately given in a few *Purāṇic* and *Āgamic* works. In the *Bṛhatsaṁhitā*, a *sthapati* is instructed to go to the forest for the selection of proper wood for his work and is enjoined to avoid cutting certain trees. The same text then classifies woods for carving reliefs, and this classification is based on the four-fold *Varṇa*—division of society. A more or less similar account occurs in the *Bhaviṣya-purāṇa*. Among other materials prescribed for making images, the *Matsya-purāṇa* makes the mention of wood also. The *Āgamic* texts also include wood as one of the substances for making images and some of them dwell at length on wooden carvings.

Recent discoveries have revealed that the principal image of worship in the central cell of the temple was carved out of wood in South India until as late as the 7th century A.D. In the brick shrine of Aṣṭabhuja-svāmī at Nāgārjunikoṇḍa (3rd-4th century A.D.) is a lime-stone slab with a slot for the insertion of the base of the wooden image of the deity carved out of *Udumbara* wood. During the early centuries of the Christian era, a wooden relief on a platform against the back wall of the shrine was the main object of veneration as known from Tāmil literature. The practice continued at least up to the days of Pallava rulers, Mahendravarman I and Narasiṁhavarman I (upto mid. 7th century) when stone replaced other media. The empty shrines in the cave temples bear witness to the fact that the sacred images were either painted on the wall or made of stucco or wood to be placed on small platforms.

Besides objects of worship, wood was largely used for the construction of shrines and other structures. Most of the large Śaiva and Vaiṣṇava temples in the Ṭāmil country have wooden cars which are veritably mobile shrines. Even certain shrines and *maṇḍapas* were built on the model of temple cars with wheels. In Cola inscriptions, we find mention of temple cars. The *Mānasāra* prescribes in detail the types and measurements of such cars. These cars bear exquisite carved reliefs depicting images of gods, portraits, narrative scenes and symbolic designs. They are veritable iconographic galleries which often contain some aspects and forms of deities which are not found in stone or metal. Among such forms are the five-faced Sadāśiva and Śarabha-mūrti, besides Viṣṇu as Mohinī. The other carvings include the eight *dikpālas*, Gaṇeśa, Subrahmaṇya, ten incarnations of Viṣṇu, *līlās* of Kṛṣṇa, *etc*.

—*BITC* Pt. 2, 1967, pp. 236-45

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**Me Cutchion David**

## THE TEMPLES OF BIRBHUM

It is doubtful whether any temple still existing in Birbhum district of Bengal was built before the 17th century A.D., although foundations of the earlier temples can be located. The Vakreśvara shrine mentioned in the Brahmāṇḍa section of the *Bhaviṣya Purāṇa* was probably built in the 18th century. Relying on the local legends, one may assume the construction of a temple of Kālī at Rajnagar in the 13th century. Ruins of some ancient temples in the form of mounds may be noticed at Nanur, Basuli, Bhandirban, Surateshwar, Deoli, *etc.* Fragmentary sculptures of early period have been found at Akalipur, Bara, Bhadisvar, Bhadrapur and Paikar. The author discusses a number of temple styles in the Birbhum district in the medieval and modern periods.

The most attractive feature of the temples of Bengal is their terracotta decoration, of which Birbhum has many examples. Most of the temples are built of brick, though stone has also been used in some of them.

—*VBQ* Vol. XXXI No. 4, 1965-66, pp. 315 43

**Misra, R.N.**

## THE WESTERN SCHOOL OF MEDIEVAL INDIAN PAINTING

A sizable portion of Western School of painting has been discovered in the Jaina *bhaṇḍāras* of Western India, which can be called the richest repositories of miniatures of this style, depicting both religious and secular subjects. Norman Brown called it 'Śvetāmbara Jaina School'. A.K. Commaraswamy designated it as 'Western style of Painting'. The existence of such a western school is referred to by Tārānātha. This school existed in the 7th century A.D. and was started by Śṛṅgadhara under the patronage of king Harṣa. Owing to the wider currency of this style, Raikrishna Das has objected to this name and has preferred to call it Apabhraṁśa style on the analogy of contemporary literature which best explains the decadence of the style, including its characteristic contortion of features in the paintings. Dr. Moti Chand points out that the style of painting, might have become decadent, but not Apabhraṁśa literature which cannot be called decadent. On the contrary, it is an improvement on the contemporary Sanskrit literature which is often dull and lifeless. Finally, Dr. Moti Chand has accepted 'Western style of Painting' as the proper designation and says that the positive trait of this style is the great stress on the 'linear conception at the cost of colouring and modelling.'

—*BAIHA* No. 1, 1967, pp. 45-50

**Mukhopadhyay, Mihir Mohan**

## INDIAN SCULPTURE THROUGH THE AGES

In primitive technique as well as in sketchy modelling, the Kulli and Zhob figurines of the 3rd millennium B.C. are the earliest extant remains of the plastic activity in India. This primitive terracotta tradition finds its artistic maturity and fulfilment in the Harappan civilization of the 2nd half of the 3rd millennium B.C. Stone and bronze have now come to serve as a medium *par excellence*. The two stone statuettes from Harappa (red-stone headless male torso and a grey slate dancing female torso) and one bronze female dancer from Mohenjo-daro form one group, and a lime-stone bust and a steatite statue, the second group representing the hieratic tradition.

From the end of the Harappa culture to the rise of the Mauryas, there is a great hiatus in the history of Indian art. Stone came to be the medium *par excellence* for sculpture in the Mauryan period. The objects executed are mainly monolithic columns of polished sandstone, surmounted by sculptured capitals.

Bharhut, Bodh Gayā, Sāñcī and Mathurā in the North, Kaliṅga in the East and Veṅgī in the South were the main centres of artistic activity during this phase. The reliefs of Amarāvatī of the Ist century are slightly deeper, and the bodies transformed into the most pliable and voluptuous forms. This initial stage of classical Indian sculpture closes roughly with the beginning of the Christian era.

Mathurā and Veṅgī were the two significant centres of artistic activity in the North and South, respectively during the early centuries of the Christian era. Certain Mathurā sculptures bear positive foreign influence in respect of technique and style.

Along with the refinement of physical sensuousness, Veṅgī carries on the north-eastern tradition and transforms it into the wildest enjoyment of life. The Veṅgī art reached its zenith in the 2nd and 3rd centuries A.D.

Harmonization of form with the inner spirit is the keynote of the Gupta plastic art. The strong physical and naturalistic renderings of the previous phase give place to rarified and idealized modelling of the human form. A new canon of beauty is evolved, leading to the emergence of the new aesthetic ideal.

The influence of Gupta plastic art was felt in Madhyadeśa, showing fully the pose and balance of the Sārnāth idiom. The period from the 4th to the end of the 6th century saw the full efflorescence of Indian sculptural art.

In mediaeval sculpture, there was a growing recognition of linear sharpness due to the thinning down of the plastic context.

The art of this period may be called 'academic.' The canonical prescriptions became the guiding principle of the artist. In spite of its perfect craftsmanship, this art can, under no circumstances, be considered as a great art.

The idiom of the last phase of the Gupta classical art, combined with the regional conditions, determined the provincial styles of the mediaeval period—each school being different from the other.

—*BRMIC* Vol. XVII No. 3, March 1966, pp. 83-89

**Pancholi, Badri Prasad**

## HĀḌOTĪ KṢETRA KĪ KALĀ KṚTIYĀN (THE HĀḌOTĪ WORKS OF ART)

One can find sculptures of the period from 6th-7th century to 20th century A.D. in the Kota-Bundi region known as Haroti. The outstanding works of art are of the 17th-18th centuries and, in the representation of human figures, the influence of the Moghul school is noticeable.

Temples and sculptures of the 10th-11th century are found all over Hāḍotī. The Sahasrapiṇḍī Śivaliṅga of Bhimagarh in black stone is a fine piece of art. In one of the three halls near the gate of the temple at Dahlanpur, the *Kāmaśāstra* is engraved on stone. An extremely beautiful image of *Daśāvatāra* has been discovered among the scattered stones here.

The upside down temple of Bakani near Katlai and the statue of Hanūmān at Daga are noteworthy. The famous Seven Saheli temple of Jhālarāpāṭana and the Bhad-devra Śiva temple near Ramgarh are specimens of developed Hindu art.

—*MBh.* Vol. XV No. 3, October 1967, pp. 56-59

**Pandey, S. K.**

## HUNTING SCENES IN INDIAN ROCK PAINTINGS

A scene of bison-hunting is depicted in the Singhanpur rock-shelter in the Raigarh district. This is the earliest group painting so far known in India. There is no sign of a spear-head. It is, therefore, wrong to assign the group to the metallic age, for, till now no metal rods have been obtained from the stratified levels in the Chalcolithic period. Gordon has associated the microliths available from these rock-shelters with the extant paintings, but he assigned them to a late date. As no pottery is reported from here which could confirm the date, the microliths definitely belong to the Mesolithic period and are pre-ceramic in their nature.

A hunting scene of a boar followed by a deer and chased by six hunters holding sticks in their hands is depicted in the Guphāmandira shelter at Bhopal. This group is assignable to the Mesolithic Period.

Two paintings are from Likhuniā Kandakoṭ rock-shelter of Mirzapur in U.P. These paintings represent the stage when the use of microliths prevailed. The microliths were fixed to the sticks or bones for making weapons and a man could get hold of his prey easily.

The Dharampurī rock-shelter of Bhopal also contains a painting of a hunting scene. The painting belongs to the Copper Age.

A hunting scene of rhinoceros is depicted in the Ghoramangar cave of Vijayagarh in Mirzapur district. This painting too belongs to the Copper Age.

The last group from Imlikhoh shelter at Pachmarhi, can definitely be ascribed to the iron-using people and it cannot be later than the Gupta Period.

—*BAIHA* No. 1, 1967, pp. 39–44

**Radhesharan**

## KALACURI-KALĀ KO ŚAIVA-ĀCĀRYON KĀ YOGADĀNA (CONTRIBUTION OF THE ŚAIVA ĀCĀRYAS TO THE ART OF THE KALACURIS)

The Śaiva Ācāryas of the Kalacuri court played a dominant role in the artistic activities of the rulers. The inscriptions of the Kalacuris throw ample light on this.

Prabhāvaśiva, the Ācārya of King Yuvarājadeva I, had established a Golakī *maṭha* which may be located at Gurgi. A mountain like temple of Śiva was also built on the Gurgaj mound during the reign of this king. Apparently, it might have been erected at the inspiration of Prabhāvaśiva. This Śaiva ascetic was also responsible for the construction of a circular *garbhagṛha* type of temple at Mahsaun. Praśāntaśiva, who was a disciple of Prabhāvaśiva, caused to be erected a temple of Śiva at Gurgi. He was also responsible for the construction of two Śaiva *maṭhas*, one at Vārāṇasī and the other on the bank of the river Sona. From the Chandrehe inscription we come to know that an *āśrama* named Praśānta-*āśrama* and a circular *garbha-gṛha* type of temple at Chandrehe were caused to be constructed by him. Praśāntaśiva's disciple was Īśānaśambhu who was in charge of the Śaiva monastery at

Gurgi. Īśānaśambhu handed over the charge of the monastery to his younger brother Prabodhaśiva who caused to be constructed a Śaiva monastery at Chandrehe and a huge water reservoir near it. A well constructed during the time of his *guru* Praśāntaśiva was caused to be repaired by him. He also attempted to get Chandrehe and Gurgi connected by a concrete road

Like Gurgi and Chandrehe, another centre of artistic activities of the Kalacuri rulers was the Tripurī region. The Vaidyanātha Śaiva *maṭha* at Bilhari in this region was most probably caused to be constructed by queen Nohatā at the inspiration of Hṛdayaśiva. The Tewar inscription of Gayākarṇa shows that a temple of Śiva was constructed at Tripurī at the instance of Bhāvabrahman, a disciple of Bhāvatejas. From the Jabalpur Inscription we come to know that a temple of Śiva was caused to be constructed by Vimalaśiva, most probably at Tripurī. The temple of Clausaṭha yoginīs at Bherāghāṭ, that of Śiva at Bargaon and Kalacuri monuments at Chhoti-Deori, Nohatā and Simra must have been constructed at the behest of the Śaiva *Ācāryas* of the Kalacuri court.

—*I Anu.* Vol. I No. 1, June 1965, pp. 95-108

**Raghavacharyulu, V.K.**

### FINE ARTS IN INDIA : A PERSPECTIVE

In Western art, form serves the fullest expressive function. In Indian art, on the other hand, the aesthetic sense is mainly directed towards the formlessness of reality, the infinitude of the soul and the ubiquity of the divine spirit. Through an immense diversity of moods, mediums and motifs, Indian arts have revealed the urge towards unity, totality and transcendence.

The universal readiness to absorb, assimilate, adapt and synthesize, revealed in all the Indian fine arts, is a clear proof of the freedom of spirit which permeates the Indian mind.

—*MUJ* Vol. VI, August 1966, pp. 6-9

**Ranov, V.A. and Gurskii, A.V.**

### KRATKII OBZOR NASKALNYKH RISUNKOV GORNO-BADKHASANSKOI AVTONOMNOI OBLASTI TADJIKSKOI SSR (A BRIEF REPORT ON CAVE DRAWINGS OF GORNO-BADKHASAN AUTONOMOUS TERRITORY OF TADJIKISTAN SSR)

The author has described the cave drawings that have been discovered in the Gorno-Badkhasan Autonomous Territory of Tadjikistan S.S.R. These depict men and different animals individually as well as collectively in various poses. They are all accompanied by various symbols such as a circle with a dot in the centre, signifying probably the sun. The author assigns the oldest composition to the concluding stages of the stone age and beginnings of bronze age. Some of them, opines the writer, belong to the Kuṣāṇa age.

Such drawings have also been discovered, although in much smaller numbers, in North India and adjoining regions of the Pamirs in Afghanistan and China. The author, therefore, puts forward the hypothesis that these countries and regions were influenced by the drawings discussed in the paper, in the formation of artistic tastes and partly ideology.

—*SE* No. 2, 1966, pp. 110–19

**Rawson, Philip**

### THE METHODS OF ZEN PAINTING

From the point of view of art, the most important single aspect of Zen doctrine is perhaps its special insight into the common Mahāyāna understanding or the *Dharma* as a kind of ocean of possibilities, out of which the apparent phenomena of the world emerge as a function of mind. Zen art operates by evoking the memory-traces left behind by non-utilitarian, largely unconscious, experience, classified in Buddhist psychological terminology as *vāsanās*.

The Zen painter deliberately sought to leave behind distinct colours and carefully delineated forms. Zen painting developed, to the utmost limit, space as environment. Works in this mode develop their space by moving about in it, ramifying into it, exploring it, without ever generating definite exclosures.

Zen paintings always present a conviction of truth indicating both the Zen intuition and a sense of phenomenal reality. Their 'resonances' are certainly related to the *Dhvani* of Hindu aesthetics. The objectivity of Zen painting is the objectivity of the whole, not of the objects as distinct phenomena, and it is one of the strongest characteristics of Zen paintings that their subject-matter is shown only in fragments.

—*BJA* Vol. VII No. 4, October 1967, pp. 315–38

**Rene, Shapshak**

### BUDDHISM IN ART

Buddhist murals are particularly great, as they produce a rational continuity, orderliness and harmony. In a painting of demons on the ceiling of the main cave at Dambulla, the demons of the army of Māra may as well represent the modern war-mongers with a selfish attitude towards life. The 5th, 11th and 12th century frescoes on Sigri Rock, Pulligola-Galge and Hindagala caves all represent peace, harmony and order. But in the paintings of the 18th and 19th centuries in the Pahala *Vihāra*, the art of mural painting had declined. Hard lines and movements and stiff figures had appeared and splendour disappeared, which means that poverty and starvation had set in ruining the beautiful culture.

—*MBo*. Vol. LXXV No. 7, July 1967, pp. 203-4

**Rhie, Marylin M.**

## ASPECTS OF SUI K'AI-HUANG AND T'ANG TIEN-PAO BUDDHIST IMAGES

In the sculpture of the early K'ai-yüan period, the solution of the explications of the body form in terms of the athletic physique reached fruition.

In the images of the late K'ai-yüan period remain lingering overtones of the preceding styles in the proportions of a broad-shouldered, slim-waisted physique held in alert posture, but the tensely turned limbs and muscularly developed curves of former works are subsiding in favour of weightier parts that pose in relaxed and lightened ease(*e.g.*, seated Buddha in Shansi Provincial Museum).

The seated Buddha from the niche, dated T'ien-pao 2nd year, represents the progressive change from late K'ai-yüan images. The body torso lacks the spirit of youthful vigour, and the garment exposes a flattened body-surface. The new emphasis is on the narrowed sloping shoulders, widely supporting legs crossed in a free *vajrāsana* attitude, the weighted hand, immobile limbs and heavily jowled head.

By 746 A.D., the ideal of the T'ien-pao image has become established. Laden with thick robes that obscure the distinctions of a broadening body and sag in bulky drapes and folds with soft rolled edges, the image of seated marble Buddha from the Hsiu-te-ssu group emits a grand composure indicative of a new ideal of the Buddha image.

The Buddha of majestically large proportions from the Wu-kou-ching-kuang-t'a further chronicles the development of the Tieng-pao Buddha figure (A.D. 752).

The T'ien-pao era witnessed the development of an impressive expression of the Buddha image. In the late K'ai-yüan and early T'ien-pao periods a mannered interpretation of certain elements had served to banish the youthfully dynamic form and by *c.*745 A.D., the stage had been set for the development of a Buddha image magnified by sheer breadth of massed form and long rolls of soft heavy drapery.

Finally, it may be mentioned that the Buddha image in cave XVII together with the 746 A.D. and 752 A.D. Buddhas may serve as illustration of two different groups of the Buddha image of the T'ien-pao period on the basis of the style of garments worn. In the image of Cave XVII, the rounded rib fold, repetitive like spreading ripples on water, has been termed the 'rolling wave' technique. This term may be properly applied to the fold technique first appearing in the Buddha images of this same period in the *saṅghāṭi*.

—*EW* Vol. XVII Nos. 1–2, 1967, pp. 96–114

**Rosenfield, John**

### THE ARTS OF BUDDHIST INDIA

The evolution of the Indian Buddhist art took nearly 1,500 years during which five distinct stages of development can be defined : (1) Germinal stage (from 250 B.C.), (2) Early stage (125–50), (3) Developed stage (50–300 A.D.), (4) Mature stage (300–700 A.D.), (5) Late stage.

The author has described some typical specimens of art in each of these stages.

—*MFAB* Vol. LXIII No. 333, 1965, pp. 130–67

**Rowland, Benjamin**

### A CYCLE OF GANDHĀRA

There are only stray indications of the existence of any Buddhist art in Gandhāra before the advent of the Indo-Scythians.

Gāndhāra sculpture illustrates a process whereby pre-existing types and techniques were adopted for the creation of new forms without regard to the context of the proto-type. Since many of the sculptors in Gandhāra from 2nd century onward were Indians, they intuitively introduced elements of Indian technique and iconography, a circumstance which eventually led to the absorption of Gāndhāra art into the mainstream of Indian sculpture. It was this late, and essentially Indianized, and even abstract type of Buddha and Bodhisattva image, that spread eastward over Central Asia to China.

In the field of relief sculpture, Gandhāra presents a succession of styles and techniques which are faithful reflections of successive stages in the evolution of relief carving in the Roman empire.

Although the iconography of Gandhāra art is Indian, the language of its expression is a dialect of Roman provincial art.

—*MFAB* Vol. LXIII No. 333, 1965, pp. 114-29

**Roy, Udai Narain**

## SOME ARCHITECTURAL RECOMMENDATIONS OF KAUṬILYA AS FOLLOWED AND PRACTISED IN ANCIENT INDIA

Kauṭilya is the first writer to recommend that the bank of the confluence of rivers is the best locality for the planning of a city. Failing that, the city may be laid out on the bank of a river or on the side of a mountain.

*Parikhā* (moat)—A system of three moats is recommended by Kauṭilya for the protection of a city. The three types of moats known in ancient India were—(1) full of water, (2) full of mud and (3) dry. According to Megasthenes, the moat around Pāṭaliputra was 600 ft. wide and 15 ft. deep with brick-paved sides.

*Vapra* (mound)—The excavated earth from the moat should, according to Kauṭilya, be dumped and built into a huge mound by the moat's side away from the innermost ditch. The mound should be square at the bottom and oval at the centre. It should be pressed down by elephants and bulls, and grown with prickly shrubs and thorny hedges for making it inaccessible. The gaps in the rampart should be filled with fresh earth.

*Prākāra*(wall)—There was to be raised a city-wall in the centre of the mound, 12 to 24 *hastas* high to be built of bricks. Outside the wall, says Kauṭilya, the passages for movement on the rampart should be closed by forming obstructions like knee-breaker, trident, pits, *etc.*

The top of the wall should be mounted with deadly weapons like stones, spades, axes, hammers, *Śataghnīs*, machines, *etc.*

*Gopura* (main city-gate)—The city-wall should be pierced by main city-gates above which turrets, resembling alligators in shape and three-fourths of the gate in height, should be constructed. The towers of the city-gates should be provided with seats for at least three archers.

*Pratolī* (subsidiary gates)—*Pratolī* gates, as recommended by Kauṭilya, continued up to the mediaeval period in India. Of the 64 gates in the wall of Pāṭaliputra, four were main gates and the remaining 60 subsidiary gates. *Gopura* was to be six times the width of the *Pratolī*.

*Aṭṭālaka* (towers)—The city-wall was to be provided with towers, called *aṭṭālaka*, on all sides at regular intervals of 30 *daṇḍas* (180 ft.) each. Pāṭaliputra had 570 such towers.

*Vanadurga* (plantation of forest) - A natural source of defence, Kauṭilya recommends the growing of forest on all sides of the city encircling the moat.

*Indrakośa* and *Devapatha*—Kauṭilya recommends the construction of an *Indrakośa*, a chamber containing 3 seats for 3 archers, between every two towers. Behind the *Indrakośa*, there was to be built a road for gods (*Devapatha*).

*Rājamārga*—Six *rājamārgas* (royal roads) should be laid in the city, three from east to west and three from south to north. They should be 4 *daṇḍas* (24 ft.) wide. The *Arthaśāstra* recommends separate roads for elephants, chariots and cattle.

*Vāstuvibhāga* (distribution of the site)—Demarcation of the ground is recommended for the construction of various buildings in the city. Kauṭilya recommends that palace should be built in the centre of the city, and also apartments of gods. Royal teachers, priests and ministers should be allotted sites near the palace. Cremation ground should be built outside the city and it is here that the Cāṇḍālas should be settled.

The houses of merchants trading in scents, garments, grains and liquids, together with expert artisans were to be built in the north-eastern side of the city.

—*JBRS* Vol. XLIX Pts. 1-4, Jan.-Dec. 1963, pp. 125–36

**Sahai, Bhagwant**

## AN INTERESTING IMAGE OF AGNI FROM BIHAR

The present image of Agni from Bihar, housed in the Patna Museum, is important from artistic and iconographic points of view. This image of two-armed Agni is carved out of black slate stone, assignable to *c.* 10th-11th century A.D. The god is seated on a double-petalled lotus in the *ardha-paryaṅka* pose with the left leg folded on the seat and the right hanging down with its foot placed on a miniature lotus flower. He is holding a rosary in the slightly raised right hand in *abhaya* pose and water-vessel in the left hand brought near the thigh. He is slightly pot-bellied, bearded and wears a peaked *mukuṭa*, sacred thread, a number of ornaments. Flames are issuing from his body, the tongues are represented on the rounded stele behind him, and below the double lotus under his foot is depicted his vehicle, a she-goat squatted to the right. The iconographic details agree with the descriptions given in the *Agni* and *Matsya Purāṇas*. In details it differs from some other Agni images from Bihar, one of which is in the Indian Museum Calcutta, and the other, of the Pāla period, depicted on a stone slab stuck on the enclosure wall of the Viṣṇupada temple at Gayā.

—*JBRS* Vol. LII Pts. 1-4, Jan.-Dec. 1966, pp. 108-11

**Sahai, Sachchidanand**

### SOME BRĀHMAṆICAL ROCK SCULPTURES FROM SULTANGANJ

Sultanganj in the Bhagalpur district of Bihar is rich in antiquities. Two hillocks, the Jahangira and the Murali, of this town abound in the Brāhmaṇical rock sculptures. On paleographic evidence of the inscribed sculptures, Cunningham was of the opinion that both sites were flourishing under the early Guptas during the 3rd cent. A.D.

The author has described some important Brāhmaṇical sculptures from this site.

—*JBRS* Vol. XLIX Pts. 1-4, Jan.-Dec. 1963, pp. 137-46

**Sharma, R.K.**

### AN INTERESTING IMAGE OF RŪṢIṆĪ

The Chausaṭha Yoginī Temple in Bherāghāṭ has provided an interesting image of a Yoginī who is four-armed and three-eyed and is seated in *Lalitāsana* on a fully blown double-petalled lotus, with her left leg bent across the seat and right leg hanging down and placed on a lotus resting on the back of a *makara*. The author reads her name as Rūṣiṇī. But Cunningham, Bloch, Hiralal and Benerji read it as Rikṣiṇī, Jhashini, Jhāṣiṇī and Rūpiṇī, respectively.

—*TTDJ* Vol. XIX No. 1, January 1968, pp. 43-44

**Singh, Sangram**

### RĀJASTHĀNĪ PAINTINGS

In pre-Mughal period in Rajasthan, the Jaina religious books were illustrated with paintings of figures having sharp features under the influence of Gujarati or Western Indian style.

The Jaina (Gujarati) style was followed by the so-called 'Kulledar' style practised at Mandu in Central India, Jaunpur, Patna and Palam near Delhi.

It was at Chaund, a temporary Capital of the Mahārāṇās of Mewar that the famous *Rāgamālā* set was prepared in the Mewar (Udaipur) school. Many beautiful *Nāyikā-bheda* pictures were executed durinag Mahārāṇā Jagat Singh's reign. The *Rāmāyaṇa* illustrated by Manohar, the *Sūrasāgara*, *Gīta Govinda* and *Kumārasambhava* paintings belong to the same time.

Nathdwara School inspired by the Vallabha creed, started about A.D. 1700. Early paintings of this School on paper and cloth are excellent art pieces.

The Marwar style spread to Bikaner, Kishangarh and Ajmer. The early frescoes (*c.* 1600-25 A. D.) in Jaina temple at Nadol throw some light on the early works of Marwar. The frescoes at Ghanerao and Kuchaman (1800-50 A. D.) were presumably painted by Jaipur artists. The Nagor murals are of independent style and are influenced by Jodhpur.

The Kishangarh style of painting is most unique, attractive, and it produced standard paintings between 1700 and 1800 A. D. Mahārāj Sanwant Singh shifted his capital to Kishangarh in 1748, and during his reign superb paintings were produced under the influence of the Vaiṣṇava religion.

In one of the cenotaphs of the rulers of Jaipur, there are exquisite murals which are the finest and oldest examples of Jaipur wall painting of c. 1600-15 A.D.

—*CF* Vol. VIII No. 4, July 1966, pp. 46–50

**Sinha, Chitta Ranjan Prasad**

## A RARE IMAGE OF BHAIRAVA FROM BARAKAR

In Patna Museum is preserved an interesting sculpture exposed by erosion from the river Barakar about 30 miles from Dhanbad.

Within a miniature stele, carved in Orissan temple style, is a four-armed male figure standing in the *ālīḍha* attitude. The *āmalaka* of the temple is flanked by flying gandharvas holding garlands. The male figure wears a cupola-like head-dress, pendants in his ears, necklaces of different sizes, armlets and bangles and a number of other ornaments on his body. He has somewhat bulging eyes, conspicuous nose, bushy eye-brows, wide mouth and prominent moustaches which give him a hideous appearance. He holds a sword and arrow in his right hands, and a bow and a long trident in proper left hands. The lower garment with a decorated flap resembles the Burmese *loongi*. A long ribbon is tied just below his navel, the knot of which is clearly visible. He is attended by two miniature male figures, one on each side, which greatly resemble him except that they have two arms each. The attendant on his right holds a sword and a long trident, and that on his left, a sword and a shield.

The *Viṣṇudharmottara Purāṇa* gives a detailed description of Bhairava, one of the important terrific aspects of Lord Śiva. But this sculpture does not tally in all the features with the iconographic details of the Purāṇa, though the presence of the trident in his front left hand and in that of an attendant leaves no doubt about the Śaivite nature of the deity. In spite of the absence of the garland of skulls and the dog on the pedestal, the hideous appearance of the figure makes it probable that the deity is no other than Bhairava himself. The presence of the bow and arrow in his hands is, however, enigmatical..

—*JBRS* Vol. L Pts. 1–4, Jan.-Dec. 1964, pp. 48-49

**Soundara Rajan, K.V.**

### THE TYPOLOGY OF THE *ANANTAŚĀYĪ ICON*

The author discusses with illustrations the iconographic features of the *Ananta śāyī* motif in all its variant forms.

—*AA Vol.* XXIX No. 1, 1965, pp. 67–82

**Su Ying-hui**

### THE TUN HUANG STONE CAVE AND THE THOUSAND BUDDHA CAVE

'Tung Huang Stone Cave' is but one hidden chamber among the more than 400 caves of the Thousand Buddha Cave. Although hand written Buddhist scriptures and scrolls had been carried away batch after batch by foreigners, there were discovered a number of Buddhist scriputres in the body of a ruined idol in the Local Deity Temple in the backyard of the National Art institute of Tun Huang. From the style of handwriting, the scrolls seem to belong to the Northern Wei dynasty.

The contents of the 'Thousand Buddha Cave' consist mainly of paintings concerned with the Buddhist stories. The art shows conspicious influence of the Graeco Buddhist art of India.

Besides art in these caves, the objects of literary and historical value are the name-inscriptions of the worshippers of various dynasties.

The system of building stone caves for Buddhist temples originated in India.

—*CC* Vol. V No. 2, October 1963, pp. 32–46

**Tiwari, A.R.G.**

UDAIPUR (RAJASTHAN) SE PRĀPTA BRAHMĀ KĪ DO DURLABHA PRATIMĀYEN (DISCOVERY OF TWO RARE IMAGES OF BRAHMĀ FROM UDAIPUR)

Two rare images of Brahmā have been located by the author in Toraṇa Bāvṛī, about a furlong to the south-east of Surajpal gate of Udaipur. Iconographic features of these two images have been discussed in the paper.

—*I Anu.* Vol. I No. I, June 1967, pp. 112–15

# III EPICS AND PURĀṆAS

**Bedekar, V. M.—**

STUDY OF SOMAKA IN THE MAHĀBHĀRATA (3.127-128) AND ITS METAMORPHOSIS IN THE SKĀNDA MAHĀPURĀṆA (13-1-15)

The author has presented a comparative study of the story of king Somaka in the *Mahābhārata* (3.127-28) and of king Dharmasakhā in the *Skānda Mahāpurāṇa* (3.1-15). Both the kings had only one son each, named Jantu and Sucandra respectively; they secured a hundred sons, the former by offering his only son in the sacrifice and the latter by performing the *Putreṣṭi* sacrifice after taking bath in a tank named Hanūmat-kuṇḍa. The author reproduces both the stories under three heads : I. the occasion for narrating the story; II. the tribulation of royal parents having only one son, and III. the rite which enabled them to get a hundred sons. Then he compares the two stories noting their similarities and differences and shows that, notwithstanding some apparent differences, the similarities between the two stories are too close and too numerous to be mere coincidences. Besides, there are found in as many as seventeen places close similarities in idea, word and phrase. A critical analysis of the two stories reveals that the story as found in the *Skānda* is a later and modified version of the *Mahābhārata* story. That the *Mahābhārata* version is older than the *Skānda* one is indicated by :—(i) The *Matsya* (50.16) and the *Vāyu* (99.209-210) refer to the killing of Jantu and his father Somaka procuring a hundred sons,indicating that the authors of the relevant portions of the two Purāṇas had before them the *Mahābhārata* version of the story. (ii) The reference to the human sacrifice as part of the fertility rite (which dates back to very early times in human history) in the *Mahābhārata* story shows it to be older than be *Skānda* version which belongs to a period when the idea of human sacrifice had become repellant to human conscience. (iii) In the *Mahābhārata* story it is the life of Somaka with its achievements that has lent sanctity to the place on the Yamunā, where Somaka performed the human sacrifice, while in the *Skānda* version it is the sanctity of the Hanūmat-kuṇḍa with its waters that has conferred efficacy on the king's sacrifice and has thereby contributed to the fructification of the king's desires.

—*Pur.* Vol. X No. 1, January 1968, pp. 17-26

**Datar Vishwanath Shastrī**

PURĀṆA-PĀṬAHA-NIRDHĀRṆA-RĪTI-VIṢAYAKO VIMARŚAḤ (CONSIDERATION ON THE SETTLEMENT OF PURĀṆA TEXT)

The Vedic texts are available in a fixed form due to their being traditionally transmitted through a chain of teachers and students.

This is, however, not the case with other disciplines, including the Purāṇas. It is, therefore, difficult to arrive at the original text of any Purāṇa. This is particularly true of the rather less popular Purāṇas like the *Vāmana*. In such cases the old manuscripts belonging to a particular region alone can decide the nature of the Purāṇic text. But even where such manuscripts are available the variations as regards number of chapters and the extent of the text and the difference in order coupled with variants make the ascertainment of the original text dffiicult. It is equally difficult to ascertain the authenticity of the variants.

To overcome such difficulties the author suggests that the different text-traditions, especially as regards the order and number of chapters and *ślokas*, as preserved in different Purāṇic schools (*sampradāyas*) should be adhered to in text-reconstruction. He is against formulating one single text by putting together various text-traditions. According to him, the order and number of *adhyāyas* and *ślokas* and the readings of a particular tradition must be adopted, the editorial work being confined only to the correction of minor scribal errors. Such a text alone can be authentic for a particular region and the followers of a particular tradition (*sampradāya*). He illustrates this by drawing upon the *Suśruta* and its commentary by Dalhaṇa, who accepted as authentic, various readings on the authority of the various *ācāryas*. He did not try to reconcile the various readings; he judged each reading on its own merit. He gives an example of a divine image. If a sculptor shows all the various dresses and ornaments and marks current in different regions in a single image, it will not be to the liking of any one. On the other hand, if an image is fashioned according to the sculptural traditions of a particular region, it is likely to be appreciated by all familiar with that tradition.

With this method in view, the author criticises the technique adopted in preparing the critical edition of the *Vāmana-purāṇa* just published by the All-India Kashiraj Trust, Varanasi.

—*Pur*. Vol X No. 1, January 1968, pp. 6-16

**Dava, S.K.**

## THE SARASVATĪ PURĀṆA

The author presents an account of the *Sarasvatī Purāṇa*, a local Purāṇa of Gujarat. It has 2890 verses arranged in 18 cantos, and is known from seven manuscripts. In all probability, the work was composed during the reign of the Cālukya king Jayasiṁha Siddharāja some of whose exploits are eulogised in it. It also exhibits the influence of Hemacandra's *Dvyāśraya Mahākāvya* and has borrowed much material from other Purāṇas, particularly from the *Skānda*. Thus, it may be assigned to the twelfth century A.D. The name of its author is not found anywhere in the Purāṇa; but it highly eulogises a court-poet of Jayasiṁha Siddharāja, Keśava Vyāsa, who may have compiled it at the instance of his royal patron.

The Purāṇa is in the form of a dialogue between Mārkaṇḍeya and Sumati, the latter putting the questions and the former answering them. As indicated by its name, it glorifies the *tīrthas* or holy places situated on the banks of the river Sarasvatī. There are three rivers of the name Sarasvatī; the Kurukṣetra Sarasvatī, the Puṣkara Sarasvatī: and the Prabhāsa Sarasvatī; but the Purāṇa offers a number of legends to show that these are really three different phases of one and the same Sarasvatī, flowing from the Himālayas to the Arabian Sea and disappearing intermittently. It describes the *tīrthas* on the Sarasvatī as a whole, but it mostly deals with the Prabhāsa Sarasvatī which is a very small river rising from the celebrated shrine of Koṭeśvara on the Ambikā hills near Mount Abu and flowing towards the desert of Kutch through north Gujarat. Many of the *tīrthas* mentioned in it can still be identified.

The work can by no criterion be called a Purāṇa. It is in the nature of a *sthala-māhātmya*, and, like other works of that class, is called Purāṇa, in order to invest it with importance. The work throws valuable light on contemporary life in Gujarat.

—*Pur.* Vol. X No. 1, January 1968, pp. 68–76

**Ganguli, Hemanta Kumar.**

## THE CRISIS OF VALUES IN THE *MAHĀBHĀRATA*

Yudhiṣṭhira is the tragic hero of the epic. He kills his enemies with unwilling hands and comes to the throne most unwilllingly. Duryodhan dies a princely death, with his pride unhumbled, with no sigh of repentance. His cruel misdeeds proceed from his fairly firm belief that nothing is unfair in politics. Gāndhārī's lamentations, show this grand female character at the height of her tragic grandeur. In the blood-bathed desolate field of Kurukṣetra, she stands out as the flaming mother-conscience of India. But instead of drawing curtain on death with her dignified grief, she acts as its tool, and rises up with a terrible curse that will consign Kṛṣṇa and his race to the flame. Kṛṣṇa receives the curse with stoic calm.

The final *Svargārohaṇa-parva* is a promise of hope, of peace and calm which men may enjoy once they rise above the dross of the world. Property right is only a relative value, but the right of humanity to live is an absolute value. None realizes this conflict more painfully than Yudhiṣṭhira. This makes Yudhiṣṭhira the most unhappy hero who cannot take at ease a morally unsure military victory.

But the message of the *Mahābhārata* is not pure pacifism. Violence unresisted does not die of itself, but gets more encouraged, and violence resisted is multiplied.

Kṛṣṇa is not a character of the Epic, but he is its motive force. His total behaviour is the expression of the fact that when the fundamental law of value fails to assert, it rises in rebellion, turns into its opposite and seeks an inverted self-confirmation through self-negation. That is why the law of value is also the law of Mahākāla.

The message of the *Mahābhārata* is neither war nor pacifism. To save mankind from war and annihilation, is the most fundamental moral value, and the pre-condition of all other values. If, despite efforts to the contrary, war is imposed on one, one must not retreat from it, but be prepared to face it as an unwelcome evil.

—*BRMIC* Vol. XVII No. 1, January 1966, pp. 10-18

**Kane P.V.**

## THE TWO EPICS

The *Mahābhārata* : Bāṇa's *Kādambarī* refers to the *Gītā* preached by Kṛṣṇa; the Garuḍa Pillar of the Yavana ambassador Heliodorus (2nd century B.C.) has at the end the words *dama*, *cāga*, *appamada*; these occur in Udyoga and Strī-parvans. Some of its heroes are known to Patañjali and Pāṇini. It would appear from this that by the time the *MBh.* had assumed its extant form, some of the Buddhist and Jaina ideas had acquired currency among the people and that the chief characters of this epic were known to Pāṇini. The core of the *MBh.* may thus have existed about 500 B.C.

The *Rāmāyaṇa*, on the other hand, is a *Kāvya*, whose principal characters are not known to Patañjali and Pāṇini, which would indicate that the central story of the *MBh.* is older than that of the *Rāmāyaṇa*. The *Rāmopākhyāna* of Vanaparvan may be a later interpolation. The *Rāmāyaṇa* condemns the Buddha as a *nāstika* and as a thief, whereas there are more than one passage in the *MBh.* which approach the teachings of the *Dhamma-pada*.

The two epics have some striking verses in common. From the Rāma story alluded to in the *MBh.* and some well-known characters of the *MBh.* in the extant *Rāmāyaṇa*, we may surmise that both works have influenced each other.

Three dates are proposed for the Bhārata war : (1) 3101 B.C. (traditional date); (2) about 653 of Kali age according to the *Bṛhatsaṁhitā* and *Rājataraṅgiṇī*; (3) *Vāyu*, *Matsya*, *Brahmāṇḍa* and the *Bhāgavata Purāṇas* make out a period of 1500 (or 1050 or 1015 according to various readings in the manuscripts) years between the birth of Parīkṣit (grandson of Arjuna) and the coronation of Nanda.

The *Mbh.* being predominantly a Vaiṣṇavite work contains two of the five jewels of Vaiṣṇavism, *viz.*, the *Gītā* and *Viṣṇu-Sahasranāma.*

The *Rāmāyaṇa*—Three recensions of the *Rāmāyaṇa*, *viz.*, the southern, the Bengali and the North-western, are well known. According to Jacobi, the southern recension contains the more original text. There are divergences in the three recensions. Many of the quotations from the *Rāmāyaṇa*, in mediaeval digests are not found in the current editions of the epic.

Since the Uttarakāṇḍa shows no difference worth mentioning, it may be a later interpolation, and it may have been composed after the original poem had been bifurcated into the southern and northern recensions. Some of its incidents occur in the *Raghuvaṁśa* of Kālidāsa.

As regards the relation of the *Rāmāyaṇa* and *Daśaratha Jātaka*, evidently the latter is a travesty of the Rāma story.

The Sundarakāṇḍa is regarded as part of the original epic. Since it mentions the names of the six *pativratās* whose stories occur in the Vana and Aśvamedha parvans of the *MBh.*, it may be later than those parvans.

Aśvaghoṣa in his *Buddhacarita* refers to Vālmīki as writing a poetical work. The core of the *Rāmāyaṇa* story may, therefore, be as old as 250 B.C.

The *Rāmāyaṇa*, being a *Kāvya*, is not frequently or profusely quoted by works on Dharmaśāstra. Among the early commentators, Medhātithi on *Manu* Iv. 217 refers to it as prescribing a *śrāddha*. Even Aparārka, who quotes the *MBh.* frequently, refers to the *Rāmāyaṇa* only twice.

There are three commentaries on the *Rāmāyaṇa* : one, called *Bhūṣaṇa* by Govindarājan being the earliest, the second, called *Rāmāyaṇa-Śiromaṇi* does not have the author's name, and the third called *Tilaka* by Śrī Nageśa under the patronage of Rāmavarman. The last commentary is learned and to the point.

—*ABORI* Vol. XLVII Pts. 1–4, 1966, pp. 11–58

**Mishra, Krishna Chandra**

## THE NĀGAS IN *MAHĀBAĀRATA*

The 'Nāga' and 'Sarpa' are distinct ethnic appellations for two kindred groups of autochthones in ancient India. The *Ṛgveda* applies the epithet 'Ahi' to some demoniac foes, Vṛtra or Śambara, but it is doubtful whether these names denoted the later Nāgas of the Epic and the Buddhist literature.

Nāgas appear to have been a peaceful jungle-tribe spread all over North India. When the Aryans, after vanquishing the Asuras and Rākṣasas, began to clear off the jungles by burning them the Nāgas tried to avenge their foes. Their continued hostility towards the Aryans of Madhyadeśa is recorded in the epic.

The Nāgas are considered to be a branch of the Asuras. The genesis, described in the *Mbh.* mentions only the Nāgas, as the sons of Kadrū. The *Gītā* has set Śeṣa and Vāsuki as the models of Nāga and Sarpa, both of whom are described as the sons of Kadrū in the *MBh.* Śeṣa was the first and the greatest of the Nāgas, Vāsuki was the next, but the most venomous Nāga was Takṣaka. Nāga names like Dhṛtarāṣṭra, Dhanañjaya, *etc.*, are akin to the names of the Kuru kings, which might show that the earliest stronghold of the Nāgas was Kurukṣetra. Matrimonial relation between Nāgas and the Aryans *quite* prevailed in the *MBh.* times. Marriages with Nāga maidens were common in medieaeval India. Pātāla, Rasātala and Bhogavatī are described as the cities of the Nāgas. Strabo and Ptolemy mention Patalene, a city state on the Indus delta, which is supposed to have been located at the site of modern Brahmanabad (W. Pakistan). Rasātala in the *Mbh.* is greatly mythologised. The location of Bhogavatī is not certain; it seems to have become a general name for the cities of the Nāgas. No less significant may be the name of Nāgapura or Hastināpura, which seems to have originally been occupied by the Nāga tribes.

Many strongholds from Takasilā to Rājagṛha, and from Vaiśālī to Māhiṣmatī were built by Nāgas.

According to Fergusson the Nāgas were "serpent-worshippers" different from Aryans and Dravidians, while Vogel and Oldenberg took the Nāga accounts to be pure fables.

It was much later that the abode of the Nāgas got confused with the 'underworld'. References to the underground mansions of the Nāgas hint at their possession of the earth's metallic and mineral wealth.

Nāga is still our favourite 'guardian of fields' (Kṣetrapāla)—which is indicative of a wide-spread cult of snake worship among primitive peoples.

The Nāgas seem to be the last remnants of the Pre-Aryan occupants of this country, who, anyhow have survived till the historical periods.

—*Pra.* Vol. XIII Pt. I, October 1967, pp. 189–91

**Pusalkar, A. D.**

### PRE-BHĀRATA WAR HISTORY FROM THE PURĀṆAS

The chronology of the Purāṇas is based on the theory of *yugas*, *mahāyugas*, *kalpas* and *manvantaras*. Different scholars have assigned different lengths of time to these divisions and have arrived at B. C. 950 (Pargiter); B.C. 1197 (Daftary) and B.C. 1430 or in round figures B.C. 1400 (Raichaudhuri) as the date of the Bhārata war. The last date of *c.* 1400 B.C. seems to represent a fairly reliable figure corroborated by the *Vaṁśāvali* of teachers.

Calculating backward from this date ,the period of Manu Vaivasvata, who flourished 95 or 100 generations before, can be put as 3110 or 3200 B.C. which approximates 3102 B.C., the beginning of the hypothetical Kali age. There is no doubt that the year 3102 B.C. signifies some epoch-making event in the traditional history. If it denotes the period of the rule by Manu Vaivasvata, the year may date the great Flood from which humanity was saved by Manu. The Hebrew and Babylonian Flood legends seem to describe the same event. The Flood in Mesopotamia is said to have occurred in 3100 B.C.

According to the scheme of chronology outlined here, Sudās of the Dāśarājña battle belonged to the 10th generation of Manu Vaivasvata, or to the 19th century B.C., when the region under Aryan occupation had extended far and wide.

Kuvalayāśva, of the Solar dynasty, vanquished the Daitya Dhundhu, the Asuras and others in Rajputana spreading Aryan culture there. The Solar dynasty gradually lost to the Ailas, descendants of Purūravas Aila, rising again, for a time, under Māndhātṛ and Sagara. Nahuṣa and Yayāti accounted for the neighbouring kingdoms under the Solar dynasty. Yayāti subjugated the entire Madhyadeśa west of Ayodhyā and Kānyakubja, and north west as far as Sarasvatī. He had two wives : Davayānī and Sarmiṣṭhā. From Davayānī, he had two sons Yadu and Turvaṣu; and from Sarmiṣṭhā, three-Anu, Druhyu and Puru. The descendants of Yadu soon eclipsed the other branches of the Lunar dynasty, and then gradually branched into two divisions : Yādavas and Haihayas. They overthrew Śaryatas from Gujarat and Kathiawad, and defeated the Druhyus, the Turvaṣus, the Pauravas and Ānavas under their kings Citraratha and Śaśabindu. The scene of activity then shifted to the north in Ayodhyā under Māndhātṛ of the Solar dynasty.

Māndhātṛ fought against the Ānavas and Druhyus in the north-west and then carried his conquest through the Vindhyas to the Narmadā. The Haihaya branch then rose for supremacy and took possession of the Paurava realm. They reached their zenith under Kārtavīrya Arjuna, who ruled upto the Himālayas. Arjuna molested Bhārgava Jamadagni whereupon Jamadagni's son Paraśurāma killed Arjuna. Thereafter; Jamadagni was killed by the sons of Arjuna. Paraśurāma then declared a vendetta against the Kṣatriya race.

After Purukutsa, Trayyaruṇa, Triśaṅku and Hariścandra are the three important rulers of Ayodhyā. Hariścandra's descendant Bāhu sought refuge in Aurva's hermitage under pressure from the Haihayas. Sagara, the posthumous son of Bāhu subjugated the Pauravas and Kānyakubjas. After Sagara's death, the Ikṣvākus became weak and Ayodhyā suffered a set-back. New kingdoms sprang up. Paurava Duṣyanta recovered his ancestral kingdom and augmented it. His son Bharata, after whom the Pauravas came to be called Bharatas, was a great conqueror. From Pratiṣṭhāna, he shifted his capital to Hastināpura, named after his successor Hastin. Among the Bharatas, the north Pāñcālas rose to prominence. The Pāñcāla king Divodāsa was contemporary of Daśaratha of Ayodhyā. Somadatta Sudās, a descendant of Divodāsa, may be the Sudās of Dāśarājña battle.

The Yādavas started expanding north-wards from Vidarbh and soon conquered the Cedi territories. Bhagīratha and Ambarīṣa were the notable rulers in the Solar dynasty after Sagara. Ayodhyā suffered reverses after the time of Ambarīṣa and there was bifurcation in the dynasty for some six generations and the two lines were united under Dilīpa. His successors were Raghu, Aja, Daśaratha and Rāma. Rāma's sons, brothers and their sons ruled over different provinces.

The Aryan occupation during this period thus extended farther east and south. The power of Ayodhyā waned after Rāma, and the north Pāñcāla dynasty attained prominence. The Pāñcāla king Sudās emerged victorious in Dāśarājña battle and he drove the Paurava king Saṁvaraṇa to exile. The Pauravas regained supremacy in the days of Kuru, the son of Saṁvaraṇa. Pratipa, in the main Paurava line, restored the Kauravas' fortune. He was succeeded by his youngest son Śāntanu who was the father of Bhīṣma. Citrāṅgada and Vicitravīrya were born to Śāntanu from Satyavatī; of these, Vicitravīrya succeeded him on the throne. Vyāsa begot two sons Dhṛtarāṣṭra and Pāṇḍu in the queen of issueless Vicitravīrya. Owing to blindness of Dhṛtarāṣṭra, Pāṇḍu was crowned king of Hastināpura and Bhīṣma managed the affairs of the state. The five Pāṇḍava brothers were the sons of Pāṇḍu and the Kaurava brothers were born to Dhṛtarāṣṭra.

By the time of Bhārata war, the Aryans had expanded over the whole of India and even beyond it. After this war, only Magadha, Kosala and Avantī retained some importance.

The occupation of Ayodhyā, placed by the Purāṇas about 70 generations before the Bhārata war, occurred in *c*. 2500 B.C. so that Māndhāṭṛ, the 21st ruler in the dynasty, may be assigned to *c*. 2700 B.C. This early date is confirmed by Vedic tradition in which Māndhātṛ figures as a very ancient personage. The Dāśarājña war, according to the chronology outlined here, was fought in *c*. 1900 B.C.

—*QRHS* Vol. VII No. 1, 1967–68, pp. 8–22

**Roy, S. N.**

### ON THE CHRONOLOGICAL AND HISTORICAL ANALYSIS OF A PURĀṆIC LEGEND ON PHALLIC WORSHIP

The present paper presents some salient phases of Phallic worship in a chronological order of Purāṇic significance. The Purāṇic legend, analysed here, gives account of the blazing pillar, associated with Liṅga, said to have been born on the occasion when Brahmā and Viṣṇu were contesting for superiority.

Bearing in mind the augmenting process the Purāṇic passages may be divided into four groups : (1) Those which simply give the idea underlying this story. (2) Those which depict the story, refer to the emergence of the cosmic phallus, but do not actually refer to phallic worship. (3) Those which give detailed picture of the story and bring out the worship of phallus. (4) Those in which the original story is considerably transformed, with an emphasis on the organ of Śiva. The firist group is represented by the *Viṣṇu*, *Mārkaṇḍeya* and *Bhāgavata Purāṇas*. Passages falling under the second group are found in the *Vāyu*, *Brahmāṇḍa* and *Matsya Purāṇas*. The third group is represented by the *Liṅga* and *Śiva Purāṇas*. The *Vāmana Purāṇa* represents the fourth group.

The Purāṇic passages, as alluded to, establish that the Phallic worship is marked by some interesting stages. But they do not show whether phallic worship was non-Vedic or non-Aryan in origin. The Purāṇakāras gave a philosophical garb to the meaning and significance of Phallic worship, which must have served as a device for making addition to the Vedic tradition of what is sometimes supposed to have been outside the Vedic fold.

—*JOIB*, Vol. XVII No. 2, (December 1967), pp. 123–28

**Roy, S. N.**

## ON COMPARATIVE CHRONOLOGY OF THE VIṢṆU AND THE BHĀGAVATA PURĀṆAS

The author makes a chronological analysis of the *Viṣṇu and the Bhāgavata-purāṇas* with regard to the Kṛṣṇa legend with a view to ascertain as to which of these two has preserved the earlier form. As against the popular view advocated by Winternitz, Hazra and others that the *Viṣṇu-purāṇa* points to its compilation in a period earlier than the *Bhāgavata*, the author thinks that the truth lies just the other way : the *Bhāgavata* is older than the *Viṣṇu*. This is supported by the following considerations.

The *Viṣṇu-purāṇa* describes Kṛṣṇa both as *aṁśāvatāra* and *aṁśāṁśāvatāra*, while the *Bhāgavata* identifies Kṛṣṇa with Viṣṇu. The *Viṣṇu-purāṇa* contains a more comprehensive and advanced treatment of the question than the *Bhāgavata*, for the latter has no passage referring to Śri-Kṛṣṇa as the *aṁśāṁśāvatāra* of Viṣṇu. In the *Viṣṇu-purāṇa*, Balarāma is also described as the *aṁśāṁśāvatāra* of Viṣṇu, while the *Bhāgavata* regards him as the human form of Śeṣa. The former concept is a later development as is al indicated by the later Vaisnavite Upapurāṇas. The legends embodying bringing of the Pārijāta tree by Kṛṣṇa from Indra's garden at the instance of Satyabhāmā and of Kṛṣṇa's fight with the demon Bāṇa as found in the *Viṣṇu-Purāṇa* exhibit sectarian rivalry between the Vaiṣṇavas and the Śaivas and are more developed and detailed than those found in the *Bhāgavata*. The same is the case with other stories of killing of Kaṁsa and Jarāsandha and the defeat of the Yavanarāja. The *Bhāgavata* story that Śri-Kṛṣṇa had his mother released from the prison after slaying Kamsa has a close parallel in Skandagupta's Bhitari pillar inscription. As the *Viṣṇu-purāṇa* does not narrate this incident, there must have been a considerable gap between the period of Skandagupta (and therefore of the *Bhāgavata*) and the text of the *Viṣṇu*. So far as the Yavana invasion is concerned, the *Bhāgavata* shows close similarities with the account of the Huṇa invasion found in the Bhitari pillar inscription of Skandagupta. On the other hand a few of the details, given in the *Viṣṇu-purāṇa* are found neither in the Bhāgavata nor in the Bhitari pillar inscription. It mentions that as a result of the favour of Lord Śaṁkara, the Yavana king begot a son named Kalayavana. The author thinks it probable that the two Yavanas mentioned in the text are identical with the Huṇa chiefs Toramāṇa and Mihirakula respectively. Mihirakula is known to have been a devotee of Śaṁkara, as is indicated by the epigraphic and numismatic evidence. Thus, while the *Bhāgavata* account of the Yavana invasion probably refers to the earlier phase of the Huṇa inroads in the time of Skandagupta, the *Viṣṇu-purāṇa* alludes to the later phase in the 6th century A.D. The *Viṣṇu-purāṇa* cannot therefore be dated earlier than the 6th century A.D. The definition of *varta* in the *Viṣṇu-purāṇa* account of how Kṛṣṇa dissuaded Nanda and other cowherds from worshipping Indra also indicates its late character. In conclusion, the author agrees with C.V. Vaidya who held that the *Viṣṇu-purāṇa* cannot be older than the ninth century A.D.

—*Pur* Vol. X No. 1, January 1968, pp. 54-67

**Verma, Kailash Chandra**

### DATE OF THE WAR OF *MAHĀBHĀRATA*

According to Varāhamihira, the Mahābhārata war was fought 2526 years before Śaka and 653 years after the advent of Kali. This gives us 2449 B.C. which is accepted by Kalhaṇa. According to Āryabhaṭṭa, the war was fought in 3102 B.C.; and the clause leading to this date is found in the Aihole inscription of the Pulakeśin II 634 A.D.). The writer after discussing the views of Wheeler, Piggot, Tilak and Jacobi puts the *Mahābhārata* war somewhere between 1440 and 1400 B.C.

—*JBRS* Vol. LI Pts. 1-4, Jan.-Dec. 1965, pp. 58-78

# IV EPIGRAPHY AND NUMISMATICS

**Bhat, D.R.**

## TERRA-COTTA SEAL WITH BRĀHMĪ INSCRIPTION

A terra-cotta seal or an amulet with inscription came to the hands of the author from a person who found it in a field of a deserted village Kumbhare, near village Melane in Sindkheda tāluka of Dhulia district, Maharashtra. This seal resembles a rubber stamp with a hole in the middle of the stem, obviously to hang for wearing it round the neck. The surface of the bottom has four inscribed letters of Aśokan Brāhmī, which can be unmistakably read. The reading is '*Isālaṣanta*'. The author of the article has not been able to interpret the word.

The top of the stem has a Svastika inscribed on it. The site of the seal is strewn with potsherds. The potsherds collected by the author pertain both to Chalcolithic as well as early historic period. One of the potsherds presents two inscribed letters, where the second letter can be identified as Bramhī *Ya* or *Śa* if held upside down. The first letter may perhaps be a sign from the Harappan script. If this potsherd bears the Harappan script, it is the first of its kind found in Maharashtra.

—*JOIB* Vol XVII, No. 2 (December, 1967), pp. 166–67

**Gopal, B.R. and Subrahmanyam, V.S.**

## PATTANAKUDI PLATES OF ŚILĀHĀRA AVASARA, II, ŚAKA 910.

Consisting of three copper-plates the charter was found at Pattanakudi, Chikkodi Tāluk, Belgaum District, Mysore State. The ring is soldered to a seal containing a two-armed Garuḍa in human form. The characters are Nāgarī and the language is Sanskrit. The date is Śaka 910, Sarvadhārin, Kārttika śu. 5, Monday. The date is irregular, but the given *tithi* corresponds to 988 A.D., October 18, when the weekday was Thursday. The object of the inscription is to record the payment by three merchants of 40 *dīnāras* as a present (*pāda-pūja*) to king Avasara II.

Verses 2-6 of the inscription give the genealogy of the Rāṣṭrakūṭas beginning with Śubhatuṅga (Kṛṣṇa II) and ending with one Baddiga, who is said to have followed Khottiga and during whose time the family was eclipsed by Taila II. According to the Kharopatan plates of Rattarāja, on the other hand, the last Rāṣṭrakūṭa king was Karkka II, who was defeated by Taila II. It would thus follow that Karkka II was also known as Baddiga, after his grandfather Amogavarṣa III Baddiga.

Verses 7-14 give an account of the Śilāhāra family to which king Avasara II belonged. The genealogy found in this inscription differs from that given in the Kharepatan plates, composed about twenty years afterwards. The points of difference are :-

1. Sanaphulla, the father of Dhammiyara, according to the Kharepatan plates, is not mentioned in the present inscription. 2. According to the present inscription, Dhammiyara's son was Ammalla, who does not find mention in the Kharepatan plates. 3. According to the Kharepatan plates, Dhammiyara's son was Aiyapa, while the present inscription makes them grandfather and grandson respectively. 4. In the present record Ādityavarman is described as the son of Aiyapa, while according to the other record, they were related to one another as grandson and grandfather respectively. 5. Avasara I, who is said in the Kharepatan plates to have intervened between Aiyapa and Ādityavarman, is not mentioned in the present inscription.

From Ādityavarman onwards the genealogical account in both the charters is identical. It is possible that the account in the present record, which is twenty years earlier than the other inscription, is more reliable, and accordingly, the first member of this family would be Dhammiyara, followed by his son, Ammalla. It may also be noted that the statement of the Kharepatan plates that this Śilāhāra family was the foremost among the rulers of Simhala is not found in the present record nor in the genealogical accounts of the other branches of the Śilāhāra family.

The importance of the present record lies in the fact that it is the earliest known inscription of the Śilāhāra family ruling in Southern Konkana and the only record of king Avasara II. The only other record of the family is the Kharepatan plates of Avasara II's son Rattarāja, dated Śaka 930 (=A.D. 1008).

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 56-60.

**Humbach, Helmut**

## TWO INSCRIPTIONS IN GRAECO-BACTRIAN CURSIVE SCRIPT FROM AFGHANISTAN

In the year 1957, the Italian Archaeological Mission found in Jagatu (Gagatu) in Afghanistan two rock-inscriptions in Graeco-Bactrian Cursive script. Their ductus is, in any case, younger than that of the Kuṣāṇo-Sassanian coins, and is similar to the ductus employed by the Hepthalites and by the Turki Śāhis of Kābul.

The first of the two inscriptions contains the Buddhist *Triratna* formula. The Sanskrit text of the formula, *namo Buddhasya namo dharmasya namo saṁghasya* is translated in Bactrian.

The second inscription is incompletely preserved and is, therefore, difficult to deal with.

The author discusses a number of problems connected with these inscriptions.

—*EW* Vol. XVII Nos. 1-2, 1967, pp. 25–26

**Joshi, M.C. and Pande, B.M.**

### A NEWLY DISCOVERED INSCRIPTION OF AŚOKA AT BAHAPUR, DELHI

This inscription is engraved on an outcrop of the Aravallis to the south-east of Delhi near Bahapur village, close to the government residential colony of Srinivasapuri on the Ring Road.

The record is in Prākrit inscribed in Aśokan Brāhmī script. It represents the shorter version of the Minor Rock Edicts and is nearer to the one at Bairat in its language and content. It brings the total number of this class of edicts to 14. Such a large number adds great significance to them, and may be that these were issued in more than one series, possibly commencing with Maski, Bairat, Govimath and Palki-gundu and the present one, all characterised by the absence of the much disputed sentence containing the figure 256. The second series was possibly initiated at Ahraura where Aśoka refers to his tour of 256 days. Perhaps, this was followed by Gujarra. The third series seems to be represented by the Sahasram and Rupnath, where we find reference to the installation of pillars for the purpose of engraving writs (connected with *Dhamma*) on them. Brahmagiri, Siddapur, Jatinga-Rāmeśvara, Rajula-Mandagiri and Yerragudi were perhaps the last; for, in these versions, tenets of *Dhamma* have also been incorporated.

—*JRAS* Pts. 3–4, 1967, pp. 96–98

**Lahiri, A.N.**

### A UNIQUE AHOM COPPER COIN IN THE INDIAN MUSEUM

B.B. Bidyabinod's Supplement to Volume I of the *Catalogue of Coins in the Indian Museum* lists a round copper coin bearing legend alone running continuously from the obverse to the reverse without containing the date. The legend is *Śrī-Śrī-Brajanāthasiṁha-nr* (*obverse*), *nakaritapana* (reverse). It is important because : (1) it is the only known Ahom coin in copper, (2) it is round in shape as against the 'octagonal' shape of the silver and gold Ahom coins, (3) its legend differs from those of the silver and gold coins which bear on the obverse a legend which is virtually the kings epithet, giving the name of the deity or deities to whom he was devoted, and on the reverse the name of the king with honorifics and the date of the issue in Śaka era. Brajanāthasiṁha's epithets are *Rādhā-Kṛṣṇa-caraṇa-kamala-makaranda-madhukara* on full coins and *Rādhā-Kṛṣṇa-pada-para* on half coins, and (4) it gives its value in clear terms.

Bidyabinod equated *kāritapana* as kāriṣāpaṇa-*kārṣāpaṇa*. One kāhana (Bengali) is of 80 cowries. So the legend means, the copper piece of king Brajanāthasiṁha is worth one *kāhana* of cowries. But *paṇa* itself is a monetary term known since the days of Pāṇini. It was at this stage equal to 80 cowries and the sixteenth part of a *kāhana* of silver or equivalent to one anna. But singularly enough, nowhere in contemporary India there was any copper coin equivalent to one anna. It is evident that Brajanāthasiṁha made an experiment with cooper for the issue of a small coin on the analogy of the copper issues of the East India Company. Only a few 'pattern' pieces were struck and the idea of copper currency into mass circulation never materialised.

—*IMB* Vol. II No. 2, July 1967, pp. 69-72

**Mirashi, V. V.**

## EPIGRAPHIC NOTES

### 1. Inscription of Vīrapurusadatta

Dr. D. C. Sircar's readings (*EI*, XXXV, pp. 1 ff.) *vasa-sataya* and *vijaya[m]* in place of *vasasanaya* and *vimasya[m]* respectively as read by J. Ph. Vogel in the inscription of Virapurusadatta (*EI*, XXI, pp. 63 f.) appear to be correct from the facsimile accompanying his article. His interpretation of *vasasataya* as expressing the wish that the king might live for a hundred years may also be accepted. But his view that the expression *samvacharam vijayam* denotes the year Vijaya of the sixty-year cycle of Jupiter calculated according to the Southern system and that the cyclic year Vijaya that could have fallen in the reign of Virapurusadatta corresponded to 273 A. D. is doubtful. Even if the word *vijaya* is taken to refer to the cyclic year of that name, it is difficult to understand as to why it must refer to 273 A. D. only, as has been made out by Sircar. Others might as well take it as occurring sixty years earlier or later. Sircar takes it to refer to 273 A. D. as he thinks that Virapurusadatta flourished in the second half of the third century A. D. The view that the expression *samvacharam vijayam* refers to the cyclic year of that name calculated according to the Southern system is untenable for the reasons : (i) years of Jupiter's sixty-year cycle are not cited in early Indian inscriptions, whether of North or of South India, the earliest undoubted mention of a year of Jupiter's sixty-year cycle being found in the Alas plates of Govinda II, dated 770 A.D. (ii) In the inscriptions till about the sixth century A.D. years of the twelve-year cycle, not sixty-year cycle, are mentioned. But Vijaya does not belong to this cycle. (iii) Even supposing that the word *vijaya* refers to the Jovian cycle of sixty years, Sircar's view that it is cited according to the Southern system is untenable. For upto Śaka 855 the years of the sixty-year cycle cited in inscriptions of both North and South India are invariably according to the Northen system. According to Dr. Mirashi, the expression *samvacharam vijayaṁ* means 'victorious year'.

## 2. Inscription of Ehuvula Cāntamūla

Sircar's opinion that the expression *savacharam vijaya*, in the inscription of Ehuvula Cāntamūla incised on a lime pillar found at the Burning Ghat site at Nāgārjunakoṇḍa refers to the year of that name of Jupiter's sixty-year cycle corresponding to 333 A.D. is incorrect. Is this case also, as in the preceding one, the expression in question means 'victorious year'.

## 3. The Ābhīra Interregnum in the Iksvāku Period.

While editing a Nāgārjunakoṇḍa inscription of the Ābhīra king Vasuasena in *EI*, XXXIV, pp. 197 ff., Dr. Sircar reads the symbol for the date as 30 and referring it to the era of 248 A.D. takes it as equivalent to 278-79 A.D. And as he had taken the above-mentioned inscription of Vīrapuruṣadatta to be dated 273 A.D. he supposes that the Ābhīra king Vasuṣeṇa must have invaded the lower Krishna valley and ousted the Ikṣvāku king. After ruling for some time, Vasuṣeṇa was vanquished by Ehuvula Cāntamūla, since, according to Sircar, a record of the latter mentioning the cyclic year Vijaya and therefore of the date 333 A.D. has been found at Nāgārjunakoṇḍa. Thus there was an Ābhīra interregnum in the Ikṣvāku period of Andhra history.

According to the author, Sircar's view is untenable; for (i) the dates of the inscriptions of Vīrapurusadatta and Ehuvula Cāntamūla cannot be fixed as 278 and 333 A.D., there being no mentain of the cyclic year Vijaya; (ii) there is nothing to show that Vasuṣeṇa's inscription is dated in the Ābhīra era, there being no evidence of the Ābhīra era being current in Andhra except the present doubtful case; (iii) in all probability the date of Vasuṣeṇa's inscription is a regnal one and is not recorded in the Ābhīra era; (iv) the palaeographic evidence of the inscription shows that Vasuṣeṇa flourished after the known Ikṣvāku kings. He may therefore have overthrown the last of them and occupied the lower Krishna valley where he seems to have ruled for some years whereafter he may have been overthrown by the Pallavas, for we have no other inscripton of the Ābhīras from that part of the country. Thus there was no Ābhīra interregnum in the Ikṣvāku period.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 70-3

**Mukherjee, B. N.**

### A NOTE ON THE DEVNĪ MORI INSCRIPTION

An inscription on a casket within an earthen pot has been discovered in a *Stūpa* at Devni Mori in the Sabarkantha District of Gujarat State. The epigraph records the erection of a *Stūpa* on the 5th day of the month of Bhādrapada in the year 127 of the Kathika kings, when the illustrious Rudrasena was the ruling monarch.

According to the latest results of the excavations at Devni Mori, the main portion of the *Stūpa* is ascribed to a single period of construction. While the casket in question was discovered at a level of about 3.65 m. below the top, a pot containing eight silver coins of the Kṣatrapa period was found at a depth of about 7.31 m. from the highest point of the cylinder of the *Stūpa*.

The Devni Mori inscription does not describe the Kṣatrapas, or the Ābhīras as the Kathika kings (as suggested by Dr. D.C. Sircar, V.V. Mirashi, R.N. Mehta, S.N. Chaudhary). It indicates that Kathika rulers inaugurated or used the era of A.D. 248-249. It appears that in W. India there was a Kathika family or tribe, who ruled some time (in or) before A. D. 375-376. If they can be identified with the Kathaeans, located by Alexander's historians between or "on far side" of the Acesines and the Hydrotes, the original or one of the earlier habitats of the Kathikas may have been in the Punjab region of N. W. India. Later, they may have migrated to Western India. It is tempting to connect the term *Kathika* with Kathiawad (Kathia+wādā∠Kathiaa+wādā∠Kathika+ vāṭaka), the name of an area in W. India. We are, however, not sure whether the word concerned can be related to the name of the *Khatiyas*, mentioned in the Nāsik inscription of Balaśrī.

—*JOIB* Vol. XVII No. 2, December 1967, pp. 157-60

**Ramayya, S.**

### SOME REMARKABLE NEW DISCOVERIES FROM MY COIN COLLECTIONS

(1) Gold coin of Vikramāditya I : On the obverse is a figure of boar in the centre with probably a lamp in front. Above the boar are probably sun and moon symbols with a flower-like design in between. There are three inscriptions one big 'Śrī Vikrama'; a 'Śrī Vikrama' below the boar, and 'Śrī Vikrama Mahārāja', above the boar.

On the reverse, in the centre is a standing figure facing left with a winding fiigure of a serpent with a raised hood. Right at the end of the coin is the figure of a small boar facing left. There are three symbols, two distinct and one (the small boar) a little indistinct. Again, there are three inscriptions : the one on the left edge reads 'Vikrama'. At the fringe is 'Śrī Vikrama', and the third is on the edge of the coin in a sort of floral design which can be read as 'Vikrama'. Probably, there is another inscription in very small letters.

The author attributes this coin to Caulukya Vikramāditya I of Bādāmī.

(2) A third portait coin of Vāsiṣṭhīputra Sātakarṇi. The obverse bears the bust of the king facing right, his curly hair bound in a fillet or diadem with a crest-jewel, and a circular Brāhmī legend reading '*Sirī Sātakanisa rāño Vāsṭiṭhiputasa*'. The reverse has an Ujjain symbol with a crescent at the top, a six-arched hill with a crescent of the top on the right, and between the two crescents a small circular figure with rays (sun) and below, a wavy line. The inscription on this side consists of 20 letters and the whole legend reads' Satakanisha Vahittipu, Kanisha, Thiru, Hatakanisa'.

Dr. Altekar has identified this Sātakarṇi with the son-in-law of Mahākṣatrapa Rudradāmana mentioned in Kanheri records. The resemblance of his features with those of Vāsiṭhiputra Pulumāvi, shows that he may be his younger brother. Dr. Altekar has also convincingly identified him with the Śiva Śrī of the Purāṇic list.

(3) *A unique Sātavāhana coin of Sata Meghavasthi.* On the obverse are the figure of an elephant, three symbols on its back with Svastika in the centre, a small indistinct device to the left, and one to the right like a Homa, or frog, or double '*ya*'. Above the symbols, the legend reads '*Ha Ta Me Ka Sa*'. The reverse has a big Ujjain symbol. To the left of the coin between the upper two orbs of the symbol is the frog-like or double '*ya*' figure, and between the lower two orbs, an indistinct symbol. As the coin was purchased at Hyderabad, its provenance may be taken to be near about it. This coin belongs to Ist cent. B.C. if not to the 2nd. and may be attributed to Sātakarṇi Meghāvasthi of the Purāṇas.

—*JORM* Vol. XXXIII Pts. 1–4, 1963-64, pp. 9–26

**Sadhu Ram**

## INTERPRETATION OF A PASSAGE IN ROCK EDICT IV OF AŚOKA

The passage in which the expression *bherighoso aho dhammaghoso, etc.*, occurs has been translated by many scholars in such a way as to imply that formerly Aśoka had been calling people to *Dhamma* by the beat of Kettle-drum and displayed various divine spectacles to attract them to a virtuous way of life. That having proved ineffective, it was replaced by *Dhamma-ghosa*, 'call to *Dhamma*.' In the opinion of the writer of this note, it was not in keeping with the spirit of Aśoka to make a display of spectacles and tableaux in order to attract people to his way of *Dhamma*. That was an old traditional method of rousing religious fervour in the people. Aśoka's method was of direct appeal to the human heart by simple and straightforward statements regarding virtues and their reward in this and the next world. These he issued in his edicts. The passage in this edict should be interpreted in that light with the shift of punctuation.

—*JGJRI* Vol. XXII Pts. 1-2, November-February 1965, pp. 111–13

**Sankaranarayanan, S.**

## TWO YĀDAVA CHARTERS FROM DEVALALI

The two grants (A and B) are engraved on a set of three copper plates discovered in the village Devalali in the Ahmadnagar District, Maharashtra State. The plates are held together by an oval ring, with a seal bearing the figures of *śaṅkha*, *cakra* and *gadā* in relief. Grant A comprises 40 lines of writing, while record B has only 9 lines. The characters are Nāgarī of the eleventh century A.D. and language Sanskrit, the text being an admixture of prose and verse. Grant A records the gift of four villages to a Brāhmaṇa general named Śrīdhara by the Yādava king Bhillama III of Devagiri, while record B registers the substitution of one of these villages by a different one by the Yādava king Seuṇacandra II. Charter B, therefore, is a continuation of charter A. The details of the date of record A, *viz.*, Śaka 974 Nandana śu. 15, and the total eclipse of the moon, have been equated with the 8th December, 1052 A.D. Record B is not dated, but it has to be assigned to a date between 1076 A.D. and 1098 A.D.

Of the three parts of grant A, the first gives genealogical account of the Yādava kings from Dṛḍhaprahāra to Bhillama III. Almost all the verses of this section are found in other inscriptions also, the only new one found in this record being verse 4 which describes Bhillama II as the builder of the two temples (*puras*) of Aveśvara and Somanātha the former of which is said in the Sangamner plates of Bhillama II to have been built by Vaddiga's wife Voddiyavvā, presumably the mother of Bhillama II. Construction of the temple was started by Vodiyavvā but it was completed by Bhillama II. The deity Somanātha has been referred to in the Sangamner plates. Though neither of these two records enables us to locate the Aveśvara temple, the Sangamner plates may indicate that the Somanātha temple was situated in the royal headquarters, Sindiṇera.

Verse 6 of the present record implies that Bhillama II died even before his son Vesuka came of age, and that his mother Lacchiyavvā placed the minor son on the throne taking upon herself the burden of administration as a regent. Verse 9 of the inscription reads *harmmya-śrī* in place of *Hamma śrī* read by Bhagwanalal Indraji.

The second section records the donee and his family. A Brāhmaṇa named Sillana of Śrīvatsa *gotra* left his village in Madhyadeśa to serve under the Paramāra Vairisimha (II) seated at Dhara. Sillana was followed by Pavvana, Viṣṇu and Śrīdnara-daṇḍanāyaka who were related to each other as father and son. Śrīdhara was appointed by Paramāra Bhoja of Mālavā as a guardian of the territory lying beyond the fort Enaka (a dilapidated hill fort called Anakai in the north-eastern part of the Nasik District) and that he yielded the fort to Bhillama III, who had besieged it. Thereupon Bhillama III created a permanent *vṛtti* in favour of Śrīdhara, who is evidently identical with his namesake, who is referred to as *mahā-pracaṇḍadaṇḍanāyaka* in the Bassein plates.

The description of Vairisimha (II) as seated at Dhārā goes against the theory that only since the reign of Bhoja Dhārā became the chief city of Mālwā. The inscription further indicates that about 1052 A.D. Bhoja was ruling over an extensive territory extending upto the northern part of the Nāsik District and that the surrender of the fort Enaka by the Paramāra general extended the northern border of the Yādava kingdom and the Cālukya empire upto the river Narmadā as mentioned in charter B enabling the Cālukyan monarch to pursue his conquest beyond the river. The description of the surrendering of the fort and of the circumstances of the creation of the *vṛtti* appear to suggest that it was a case of seduction of the Paramāra general by the Yādava chief.

The third section of record A describes the grant proper. The description of Seuṇacandra II in grant B as having been born in the family of Bhillama (III) and as having raised his own sinking kingdom plundered by his own kinsmen like Kālarūpī, i.e., Hari-Viṣṇu in the Boar incarnation shows that Seuṇacandra was not a direct descendant of Bhillama III and that he experienced troubles from his relatives before his accession. It seems that Bhillama III died without a successor and that Seuṇacandra had to fight against odds to establish himself on the Yādava throne. Seuṇacandra is said to have rescued the two sinking families the family of the Cālukyas and that of the (kings of) Koṅkaṇa and ruled over Seuṇapura and the Narmadā region in the south. The description of Seuṇa's help to the Cālukyas is the same as that described by Hemādri who tells us that Seuṇacandra II rescued Cālukya Paramarddideva, *i.e.*, Vikramāditya VI from being destroyed by his enemies and established him in the Kalyāṇarājya. The Koṅkaṇa king helped by Seuṇa may be identified with the Śilāhāra chief Anantadeva.

These charters are important for the history of the Paramāras also. This is the only available authority, outside the Paramāra records, referring to Bhoja's great grand father Vairisimha II. It provides 1052 A.D. as the latest known date for Bhoja's reign.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 74–84

**Sankaranarayanan, S. and Bhattacharya, G.**

## MAHUA INSCRIPTION OF VATSARĀJA

Consisting of four lines of writing, this *praśasti* is engraved on an architrave of the porch in a temple at Mahua in the Shivpuri District, Madhya Pradesh. The characters are of the Siddhamātṛkā variety assignable to the latter half of the eighth century A.D. It is interesting to note that the Śiva temple to which the inscription belongs has also been assigned to about the same period on grounds of architecture. The language is Sanskrit, and the text consists of five stanzas in the first three lines, the last line being in prose.

The inscription belongs to king Vatsarāja, son of Udita, grandson of Tejovardhana, great grandson of Nāgavardhana, and great had the great-grandson of Āryabhāsa *alias* Vyāghrahela. The body of Vatsarāja had faculties of both the Brāhmaṇas and Kṣatriyas. This indicates that like the family of Bāuka of the Jodhpur inscription, Vatsarāja also belonged to the Pratihāra Brāhmaṇa-Kṣatriya inter-marriage. The inscription records construction of a *maṇḍapikā* of Dhūrjaṭi by Vatsarāja. The record was composed by one *Bhaṭṭa* Īśāna, son of *Bhaṭṭa* Somāṅka, hailing from Kānyakubja.

The inscription describes the genealogy of a family of the chiefs ruling over some parts of Central India in the 8th century A.D. But it is difficult to identify this Vatsarāja, for none of the five members of this family mentioned herein is known from any other source. However, the absence of reference to any overlord probably suggests that he was an independent or semi-independent ruler. Probably, taking advantage of the confused situation, following the death of Yaśovarman of Kanauj (c. 725-42 A.D.), Vatsarāja became an independent ruler of the region adjacent to Mālwā. He is probably identical with the king of that name, who is described in the Jain *Harivaṁśa-purāṇa* of Jinasena as the king of the East ruling over Avanti in Śaka 704 (=783-84 A.D.) If this identification is accepted, it would follow that Vatsarāja and his ancestors were ruling over Avanti region and that during the reign of one of these kings Ujjayinī was conquered by the Rāṣṭrakūṭa king Dantidurga.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 53-55

**Sarma, K.H.V.**

## TWO GRANTS OF UṆḌIRĀJA III

The two grants edited here were issued by Uṇḍirāja III who belonged to one of the ruling families holding sway in some portions of Andhra Pradesh during the fourteenth century A.D.

A. The Godaparru Grant of Śaka 1299 : Consisting of a set of five plates, this inscription was found in the village Velapalam, Kakinada Taluk, East Godavari District. The plates are strung together with a circular ring the ends of which are soldered at the back of a circular seal bearing in bold relief the figure of a couchant bull facing proper left with the symbols for the sun and the crescent above it. The charter is in the Telugu characters of about the 14th century which resemble those of the Reḍḍi kings and of the Telugu-Coḍas of the area. But for the use of some Telugu words the language of the record is Sanskrit, in verse. The date of the grant is given as Śaka 1299, the cyclic year Piṅgala, Śukla (or Śukra) or Jyeṣṭha ba. 5, Wednesday and Vaidhṛti (Yoga) when the sun was entering the Mithuna (*rāśi*). These details correspond to the 27th May, 1377 A.D. The object of the grant is to record the tax-free gift of the village Godaparru by the ruler Uṇḍīśvara III to a number of Brāhmaṇas.

The charter first gives, a mythical genealogy of the family of Uṇḍirāja or Uṇḍīśvara III starting from Śrīramaṇa (i.e., Viṣṇu), and Brahman, Marīci, Kaśyapa, Bhānu, Manu, Ikṣvāku and Rāma. Then follows the historical genealogy mentioning Rājarāja, Uṇḍīśvara I, Devarāja, Uṇḍīśvara II, Tammarāja and Uṇḍīśvara III, the issuer of the charter, all related ro each other as father and son.

The present charter bring to light the ruling chief Uṇḍīśvara III and his family. The statement that Uṇḍirāja III's queen Rudramadevī belonged to the Mānavya *gotra* probably indicates that he had matrimonial relations with the Eastern Cālukyas of the later period. Uṇḍīśvara had his capital at Śūravaram situated in the country called Goṇṭuri. Śūravaram is to be identified with modern Suravarapattana in the Nuzavid Taluk, Krishna District, while Goṇṭuri country comprised roughly the major part of the present West Godāvarī and the Krishna Districts and some portion of the Guntur District. The capital Śūravaram lay in the territory of the Reḍḍi kingdom of Anavema, the greatest of the Reḍḍi kings. But the non-mention of any overlord in the present as also in the other record seems to indicate that Uṇḍīśvara III ruled as an independent chief.

B. Ravulaparti Grant of Śaka 1304 : Consisting of seven copper plates, this charter was found at the village Pentapadu in the Tanuku Taluk of the present West Godavari District. Andhra Pradesh. As regards palaeography and language, the present record resembles the previous inscription. Issued by Uṇḍīśvara III, it is dated as Śaka 1304, Duṁdubhi, Māgha śu. 10, Thursday which corresponds to Thursday, the 15th January, 1383 A.D. This charter extends the independent rule of Uṇḍīśvara III upto January, 1383 A.D. Its object is to record land grants to a number of Brāhmaṇas.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 85–102

**Shastri, H. G.**

### THE TEXT OF THE TWO COPPER-EDICTS FROM VADNAGAR

The two Maitraka copper edicts from Vadnagar are composed in Sanskrit and inscribed in the Western script of the Maitraka period. The inscribed sides of the plates are in a very bad state of preservation. The transliteration of the text of both the copper edicts are given.

The copper edict I and II of Śilāditya IV consists of 63 lines, while copper edict of Śilāditya V (Plate I and II) is written in 61 lines.

—*JOIB* Vol XVII No. 2, December 1967, pp. 181–91

**Sircar, D. C.**

### FRAGMEMTARY COPPER-PLATE GRANT FROM ARAKAN

The copper-plate bearing this record was discovered in the Vesali region near Mrohaung in the vicinity of Akyab, headquarters of the Arakan coastal strip of Burma. The extant plate measures 31.5 cm. long and 22 cm. high, but the original size was about 41.5 cm. long and 26 cm. high. There are twelve lines of writing on the first side and eight on the second, but originally there were fourteen lines on the first side. The paleography resembles that of the Vesali inscriptions of Nīticandra and Vīracandra of the Candra dynasty of Arakan, and the characters exhibit a local modification of the Late Brāhmī of East India, assignable to the sixth century A.D. The language is Sanskrit. In geographical names, the influence of Bengali is noticeable. The inscription was dated in the regnal reckoning of the issuer of the charter.

Names of the issuer of the charter and his predecessors, all styled *parama-Māheśvara*, *pādānudhyāta* were originally mentioned. While the names of five of the *mahādevīs* are preserved, those of the kings have been irretrievably lost. However, the Vesali inscription represents the 10th member of the Candra dynasty Vīracandra, as the funnder of Buddhist *stūpas* where all the kings mentioned in the present inscription were *parama Māheśvaras*. Thus, the issuer of this charter seems to have been an ancestor of Vīracandra. Probably the genealogy of the king who issued the charter began in line 1 with the mention of Devendracandra, the founder of the family. In that case, the charter was issued by the 8th member, Bhūticandra, who ruled in c. 496-520 *A*.D.

The object of the inscription is to record the grant of a village by Kimmajuvdevi in favour of a *vihara* built by herself.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 61-66

**Sohoni, S. V.**
EPIGRAPHIC NOTES

1. A note on Nālandā Plate of Dharmapāladeva : The document records the gift of the village Uttarāma (mod. Utravan) near the village Niguha (mod. Nighawan) belonging to Jambunadī *vīthī* in the Gayā *viṣaya* of Nagara *bhukti*. The beneficiary is a Buddhist monk.

The epigraphical particulars have a bearing on the meaning of the term *vīthī* which did not mean the tract-situated along the banks of the river Jambu, but was a subdivision of a district including the river itself and its name.

2. The Nandapur Copper Plate : It is dated in Gupta year 169 (A.D. 458).

The writer says that the subject is Saṁvyavahāris and Kutumbis who having gone to the *agrahāra* situated at village Ambila, address from there text of the record to the Brāhmaṇas, *etc*., of village Jungoyikā. The applicant is the District Officer Chattrāmaha himself. The Saṁvyavahāirs and Kutumbis were reporting to the *Adhikaraṇa* or the office, presumably, of the District Officer himself. This shows that even an officer could not by-pass the normal rules.

Juṅgoyikā might be the present-day Jamui, and Khaṭa-purāṇa the village Khaṭa near Barhi.

The wirter does not agree with Mazumdar that the land given away must have belonged to North Bengal from where the document, according to Mazumdar, was drafted, engraved and issued. The land donated was nearly always not far from the place where the donee himself resided.

—*JBRS* Vol. L. Pts. 1-4, January-December 1964, pp. 125-29

**Sohoni, V. S.**

## NĀLANDĀ GAYĀ AND COPPER-PLATE GRANTS OF SAMUDRAGUPTA

The author is of the opinion that the Gayā and Nālandā copper-plates are copies of the genuine original records of Samudragupta. These copies were made three or four centuries after the death of the emperor. That the transaction recorded in the Nālandā plate dealt with valuable property is clear from the evidence disclosed during the archaeological excavations at Nālandā in 1927–28. It was found 19ft. below the top along with Dharmapāla Copper-plate and was inscribed on one side in 12 lines of which five alone are intact. The Gayā charter, too, transferred valuable property rights.

Neither grant mentions the name of the drafter or engraver. Both were inscribed under the orders of Gopasvāmī. During the interval of (9–5) 4 years, the status of Gopasvāmī seems to have undergone a change, the military titles *mahāpīlupati* and *mahābalādhikṛt* having been dropped in the later Gayā plate.

This alienation of property was proclaimed by Gopasāmī himself in the latter case and it was not unlikely that initially Kumāra Candragupta (CG) himself was the *dūtaka* in regard to the Nālandā property on account of the great importance of the site. The Gayā plate does not mention the *dūtaka* probably because it was deemed unnecessary in a copy. The absence of deprecatory verses against interference in the possession of the gifted property was due to the fact that several centuries after the original issue of the grants the properties had changed hands.

By the Nālandā grant regarding to villages, only the *agrahāra* revenue rights were transferred, including the right of alienating those rights. In the Gayā grant, the *agrahāra* rights and the *uparika* revenue rights were transferred along with the right of alienating them. The Nālandā grant refers to Bhadra-puṣkarakā-*grāma* of Rājagṛha-*viṣaya*, mod. Bhadagaon where the ruins of the Nālandā *Mahāvihāra* are located. The other village belonged to the Krimila-*viṣaya* the district which had its headquarters at Kiul. The village Revatikā of the Gayā grant is identified with Revoi Teturia, to the west of Bishunpur where an important Buddhist monastery was located.

—*JBRS* Vol. LII Pts, 1-4, January-December 1966, pp. 20–28

**Srinivasan, P.**

## DEVNI-MORI RELIC CASKET INSCRIPTION OF RUDRASENA, KATHIKA YEAR 127

The inscription of three lines of writing, is engraved on the drum and base of a circular stone relic casket, which was discovered in a ruined Buddhist *stūpa* at Devni-Mori in the Biloda Taluk, Sabarkantha District, Gujarat State. The characters are of the western variety of the Southern alphabet of about the latter half of the 4th century A.D. and are similar to those of the records like the Kanakhera stone inscription of Śrīdharavarman, the Eran stone pillar inscription of the same king and the Sāñchī stone inscription of Candragupta II. The language of the record is Sanskrit.

The inscription refers to the reign of a certain Rudrasena-nṛpati, and the date of the record is given as Bhādrapada 5 of the 127th year of the (era of the) Kathika kings. This era of the Kathika kings is not known from any other source. But, on palaeographical grounds the inscription is assignable to the later half of the 4th century A.D. But the identification of the Kathika era with the Kalacūri-Cedi era requires further evidence, as the latter is known to have penetrated into the Gujarat region only during the 7th-8th centuries A.D. as evidenced by the inscriptions of the early Gurjara chiefs.

During the fourth century A.D. the region wherein Devni-Mori is situated was under the rule of the Kṣatrapas and the ruling king of the dynasty was Rudrasena III (348 to 351 or 360 to 390 A.D.). But his characteristic Kṣatrapa title is not found in the present record. The inscription, therefore, does not seem to have emanated from him. Rudrasena III's sister's son Siṁhasena had a son named Rudrasena IV, who seems to have ruled as Rudrasena IV. It is likely that the Rudrasena IV was assigned the rulership of the area around Devni-Mori by Rudrasena III himself. Thus the *nṛpati* Rudrasena of the present record seems to refer to this Rudrasena IV.

The object of the inscription is to record the construction of a *mahā-stūpa* for the sake of the Śākya-bhikṣus or Buddhist monks.

—*EI* Vol. XXXVII Pt. 2, April 1967, pp. 67-69

**Vyas, Mangilal**

## MAHĀRĀJA AJĪTASIṀHA KE ABHILEKHA (INSCRIPTIONS OF MAHĀRĀJA AJĪTASIṀHA)

The author of the present paper has collected impressions of two stone inscriptions and three copper plates inscriptions together with five letters of Mahārāja Ajītasiṁha of Jodhpur. The contents are :

The first stone inscription discovered at Jodhpur is on a pillar erected by the ruler in V.S. 1765 (1708 A.D.) in commemoration of some victory. The second discovered from a temple in the village Kinsaria records the erection of a temple of Śrī-Bhavānī in V.S. 1768 (1712 A.D.)

Of the copper plate inscriptions, the first was discovered from Sāraṇa and it is dated in V.S. 1752 (1696 A.D.). It records the grant of village Sāraṇa to two Brāhmaṇas for the maintenance of Śrī-Grambhjī *Maṭha.* The second copper plate dated in Saṁ. 1753 (1697 A.D.) confirms the order of the above mentioned grant. The third records the grant of another village for the maintenance of Śrī-Grambhjī *Maṭha* at Sāraṇa and is dated in Saṁ. 1770 (1713 A.D.).

Of the five letters of Mahārāja Ajītasiṁha, the first records the grants made by the king to several Brāhmaṇas. The other letters throw light on hte political relation of the king with the central power.

The author has reproduced the texts of the inscriptions and of the letters.

—*Sod. Pat.* Vol. XVIII No. 3, 1967 pp. 27–41

# V. GEOGRAPHY

**Chaturvedi, Balmukand**
### PURĀṆON MEN BRAJA (BRAJA IN THE PURĀṆAS)

The importance of *Braja-bhūmi* has often been alluded to in ancient Indian religious literature. The *Varāhapurāṇa* mentions in detail the geography of the Braja-land and its *tīrthas.* The *Padmapurāṇa* describes in detail the sixteen holy places surrounding *Braja-bhūmi. Skandapurāṇa* praises Braja as the land of the holy people. For *Bhāgavatapurāṇa* Braja is the land of the līlā of Lord Kṛṣṇa. *Brahmavaivartapurāṇa, Vāyupurāṇa* and *Matsyapurāṇa* similarly deal with the religious importance of various places in the land of Braja.

—*Jña.* Vol. I No. 2, Saṁ. 2024, pp. 21–28

**Chaturvedi, V. K.**
### BRAJA-SUṢAMĀ ŚRĪ YAMUNĀ (YAMUNĀ—THE GLORY OF BRAJA)

The article collects reference to Yamunā in the Purāṇas.

—*Jña.* Vol. I No. 2, Saṁ. 2024, pp. 49–54

**Choudhary, Abhay Kant**
### THE MANDAR HILL—A GENERAL SURVEY

The granite hill called Mandar, situated in Bihar to the south of Gaṅga, is an offshoot of the Vindhyas and is about 8 hundred feet high. A study of the sea-churning legend according to which this hill was the churning rod, indicates that the non-Aryans held their sway in the region dominated by Mandar hill. This may be the country of the Mandei and the Malli of Pliny lying between the Caliṅgae and the Gaṅges. This tract is still largely populated by the non-Aryan tribes of Santhalas, Bhūmiyas, *etc.*

According to the *Varāha Purāṇa* Mandara is dear to all the *Bhāgavatas.* A Sanskrit inscription in Maithilī script fixed in the northern wall of a *maṭha* at the foot of the hill testifies to the worship of Madhusūdana on or near this hill during the reign of Akbar. A small black-stone image of Madhusūdana is still worshipped in a temple at Baussi village near the hill. A Mandar hill Sanskrit inscription discovered among Vaidyanātha temple inscriptions at Deoghar records the establishment of an abode of Nṛhari at the hill by king Ādityasena and his queen Koṇadevī. The present cave temple of Narasiṁha on the hill also contains an old inscription.

The Mandar hill inscription found at Deoghar refers to the installation of an image of Varāha incarnation by Balabhadra evidently on Mandar hill. Kālidāsa in his *Kumārasambhava* refers to the foot-marks of Viṣṇu on the slopes of Mandāra. The Mandar hill still contains several foot marks carved out on the rock. Possibly, this sanctity of Mandar hill as a Vaiṣṇavite centre impelled Caitanya to pay a visit to this place in A.D. 1505.

Several Purāṇas state that Mandar hill was an abode of lord Śiva as well. The hill is sacred to the Jainas as well, as their 12th Tīrthaṅkara Vāsupūjyanātha is believed to have attained nirvāṇa on this hill.

Below the hill, there are ruins and remains of several old buildings, images and tanks. Among them is a big stone image of Kāmadhenu in a dilapidated temple. Buchanan states that this image of cow was built by Rājā Chotor Sen (Chhatrasena) of the Coḷa caste.

—*JBRS* Vol. L Pts. 1-4, Jan.-Dec. 1964, pp. 32-42

**Dwivedi, Radheshyam**

## BRAJA RĀJADHĀNĪ MADHUPURĪ KIṀVĀ MATHURĀ (PURĀṆA KĀLA) (MADHUPURĪ OR MATHURĀ, THE CAPITAL OF BRAJA THE PAURĀṆIC PERIOD)

The ancient name of Mathurā is Madhurā or Madhupurī. According to the Paurāṇic traditions, the earliest known ruler and the founder of this place was Madhu. The ancestry of Madhu is not known. In Paurāṇic genealogy, Madhu's name appear at the 21st place in the genealogical table of the Yadus. His mother's name was Lolā and he was an Asura. He was favourite of the Brāhmaṇas and the Devas, for he supported both of them. He is said to have obtained a *triśūla* from Śiva.

Madhu's successor was Lavaṇa who was killed by Śatrughna, the brother of Rama. Later, Mathurā was ruled by the Yādavas whose Chief Kaṁsa was killed by Kṛṣṇa, who then reinstated Ugrasena on the throne of Mathurā. The Yādavas, however, shifted their capital from Mathurā to Giripura, because of the constant onslaughts of Jarāsandha, the ruler of Magadha.

Mathurā is highly spoken of by the various Purāṇas. It has been called *Brahmarṣi-deśa*. *Varāha* is said to have established the world for the first time in the Mathurā maṇḍala itself, after pulling it out of the deluge. Mathurā is, therefore, also called the *Ādi-varāhakṣetra*. The centre of activities of Maharṣi Vyāsa is said to have been Mathurā. In Mathurā is believed to be the confluence of Sarasvatī, Kālindi and Yamunā.

—*Jña*. Vol. I No. 2, Saṁ. 2024, pp. 41–48

**Joshi, L. M.**

### THE HERITAGE OF KAPILAVASTU

The original site of the city of Kapilavastu is supposed to be the partly excavated remains of an old township at a place called Tilaurakot in Basti (Uttara Pradesh). In the 9th century B.C. the Śākyas built their city near the hermitage of Kapila, who dwelt in a forest in the Nepalese Tarai at the foot of the Himalayas. The city was destroyed by king Viruddhaka of Śrāvastī.

Kapila Muni seems to have lived and taught in about the 9th century B.C. He is described in the *Mahāvastu* as a master of four miraculous powers and endowed with the five types of supersensuous gnosis. He was a 'heretical' ascetic teacher.

According to the author Kapila Muni was identical with Kanaka Muni, who is mentioned in the *Dīgha Nikāya* and *Saṁyutta Nikāya* as the fifth Buddha in the list of six Buddhas, who flourished before Śākya Muni Buddha. There is a huge monolithic figure of Kanaka Muni or Kapila Muni near Anurādhapur in Ceylon.

Kapila Muni was associated with (i) the city of Kapilavastu, (ii) *Dhyānayoga* as distinguished from the *Yoga-śāstra*, (iii) the insitution of *Pravrajyā* and (iv) the Sāṁkhya system of philosophy.

The early Sāṁkhya, like Buddhism and early Jainism is an atheistic pluralistic philosophy.

—*M. Bo.* Vol. LXXV No. 3, March 1967, pp. 83–87

**Muni Sri Nathmal**

### UTTARA-DAKṢIṆA KĪ VIBHĀJANA-REKHĀ-VEYAḌḌHA PARVATA (VEYAḌḌHA MOUNTAIN-THE ḌIVIDING TIME BETWEEN THE NORTH AND THE SOUTH)

The Jaina *Āgamas* refer to the Veyaḍḍha mountain as the dividing line between the North and the South India. India referred to in the *Āgamas* meant the greater India which included western and central Asia, India and the South-East Asia. The description of Veyaḍḍha mountain as given in *Jaṁbudvīpa-pragyapti*, when compared with the details of the Himālayas and its various ranges shows that it consisted of the Hindūkuśa, Suleman and neighbouring ranges of the Himālayas. Veyaḍḍh a mountain was thus the dividing line between the North and the South of the Greater India.

—*SPA* Vol. LII Nos. 3-4, śaka 1888, pp. 172–78

**Shastri, Jaganmohan**

ŚRĪDHARASAVĀMĪ KĪ NIRVĀṆA-BHŪMI—KUṆḌALAPURA (KUṆḌALPUR—THE PLACE OF NIRVĀṆA OF ŚRĪDHARA-SVĀMĪ)

Śrīdharasvāmī was the last of the Kevalins. Works like *Śrī Tiloyapaṇṇatti* and *Nirvāṇakāṇḍa* mention that the place of *nirvāṇa* of Śrīdhara was *Siddhakṣetra* named Kuṇḍalagiri. The author holds that Kuṇḍalpur was the place of *nirvāṇa* of Śrīdharasvāmī.

—*Ane.* Vol. XX No. 5, December 1967, pp. 194–198

**Vyas Suryanarayan**

ŚRĪ KṚṢṆA KĪ ADHYAYANA-BHŪMI SĀNDĪPANI *ĀŚRAMA*, UJJAIN (SĀNDĪPANI *ĀŚRAMA*, UJJAIN, THE PLACE OF STUDY OF ŚRĪ KṚṢṆA)

Ujjain is known for the Sāndīpani *Āśrama* which was a celebrated seat of learning in ancient India. It was established by the sage Sāndīpani. Amongst its students, were Śrī Kṛṣṇa and Balarāma along with Sudāmā. The *Upavīta Saṁskāra* of Śrī Kṛṣṇa and Balarāma was performed after the murder of Kaṁsa and it was sage Sāndīpani who was invited from Ujjain to perform the ceremony. The *āśrama* exists even now in dilapidated condition.

—*Jña.* Vol. I No. 2, Saṁ. 2024, pp.29–34

# VI HISTORY

**Goyal, S. R.**

## EARLY CHRONOLOGY OF THE GUPTAS

The first known date of the history of the Gupta dynasty is 319 A.D. the initial year of the Gupta era. But who founded the era is still uncertain. The first known date of the era is the year 56, date of accession of Candragupta (CG) II. As the first two kings of the dynasty were of little importance, they were not given the credit of founding the era. According to R. C. Majumdar, the era very likely dated from the accession of Samudragupta (SG), the greatest of the Gupta emperors, and if his Nālandā grant of 5th regnal year be genuine, then he was ruling in A.D. 324. But the date cannot be referred to the Gupta era, because Candragupta II, his son, who was the *dūtaka* of the grant, must have been at least 20 years old to participate in the administrative work. He ascended the throne in A.D. 375, led a military campaign and died in *c.* 413 A.D. His son, Kumāragupta (KG) I, who ruled for about four decades, was born in *c.* 304 A.D. Hence, the dates in the Nālandā and Gaya grants of Samudragupta were dated in his regnal years. Samudragupta did not use the Gupta era in any record and did not know of it. This being so, the era must have been founded after his death by his successor Candragupta II in whose reign it was used for the first time in his Mathurā record of GE. 61, evidently reckoned from some important earlier event. Since Candragupta is supposed to be 20 years of age in the 5th regnal year of his father, he was probably not more than 40 at the time of his accession in view of his love affair and marriage with Dhruvadevī and participation in military campaigns. As his daughter, Prabhāvatīguptā, was married to Rudrasena II in *c.* 380 A.D., her birth may be placed shortly before 365 A.D. and Candragupta's marriage in 360 A.D. Candragupta's birth, therefore, must be placed not later than A.D. 335. As he was of 20 years in the 5th regnal year of his father, the latter's accession will fall not earlier than A.D. 350. This is also supported by the relative chronology of the Vākāṭakas, Nagas and Guptas. The Vākāṭaka Pravarasena I ruled upto A.D. 335. Two kings succeeded him and Rudrasena II ascended the throne in *c.* A.D. 385. The Bhāśiva king Bhavanāga, the maternal grand father of Prabhāvatīguptā, was a contemporary of Pravarsena I. Altekar places the death of Bhavanāga in A.D.340. Since Samudragupta defeated Nāgasena, the successor of Bhavanāga, his early campaign must be placed a decade or more after A.D. 340 during which interval Nāgsena must have ruled in Padmāvatī. *Āryamañjuśrīmūlakalpa* states that Samudragupta ruled for 22 years and 5 months. If so, accession of Samudragupta has to be placed in A.D. 350, for, his son

Candragupta ascended the throne in A.D. 375 and was possibly preceded for a short period by his elder brother Rāmagupta. In view of the birth of Candragupta II in A.D. 335, Samudragupta's marriage could not have been much later than A.D. 330, and the marriage of Candragupta I, the father of Samudragupta, not later than A.D. 305 which is long before the initial year A.D. 319 of the Gupta era. Thus, Candragupta II, who founded the era, probably reckoned it from the accession of Candragupta I, the first *Mahārājādhirāja*. Now, if Candragupta I ruled in A.D. 319, his father Ghaṭotkaca and Grandfather Gupta ruled for about two decades or more before him. It may, therefore, be assumed that king Gupta ruled from *c.* 295 to *c.* 300 A.D., and Ghaṭotkaca, from *c.* 300 to 319 A.D.

—*JBRS* Vol. LII Pts. 1–4, January-December 1966, pp. 14–19

**Gupta, Parmeshwari Lal**

## THE GUPTA ERA-A-RE-ASSESSMENT

The phrases giving dates in the two Buddha image inscriptions of the times of Kumāragupta II (KG II) and Budhagupta prove that the era mentioned therein belongs to the Guptas. From the regnal year 5 and Gupta year 61 on the Mathura Pillar inscription of Candragupta II (CG II) we arrive at the Gupta year 56 to be the accession of this Gupta emperor. If the era were persumed to commence with Candragupta I (CG I), a reign of 56 years will have to be assigned to the three kings: *viz.* CGI, Samudragupta and Rāmagupta or to the two kings excluding Rāmagupta according to some scholars. But this does not necessarily mean that CG I was the founder of the era.

Now, the dates year 5 and 9 on the Nālandā and Gayā plates of SG can only be his own regnal years, and not a continuation of the regnal years of CG I. Therefore, we cannot presume the era to begin with SG's accession, because that would give him an impossible reign of 56 years in view of the subsequent reigns of 38 years each of CG II and KG. And if at the time of the Nālandā plate of SG's regnal year 5, the prince CG (later king CG II), the *dūtaka* (executor) of this plate, were supposed to be of a mature age of atleast 18 to hold that responsible post, then CG himself could have come to the throne at the age of 69 (56–5+18). Since he reigned at least up to the Gupta year 93, his life-time would then be more than 106 (93–56+69) years, which, though not improbable, is certainly unusual. Moreover, CG II could not have been so energetic at the age of 69 as to have led expeditions far and wide.

Therefore, turning to the reign of CG II and his earliest known inscription on the pillar from Mathurā, we find that the date in regnal year 5 is in conformity with the Indian tradition followed in the reign of SG, and the reckoning in dynastic year 61 was influenced by the local kuṣāṇa parctice, clearly introduced in the time of CG II, with a little difference that the era was not exactly the continuation of the regnal years of the preceding king, but was introduced with a retrospective reckoning from some event that had accurred 56 years anterior to the accession of CG II. That event could either be the founding of the dynasty by king Gupta or the accession of CG I. The possibility of the commemoration of the first event by the commencement of the era seems remote, for that allows too short a period of 56 years for four generations before CG II's accession. So, in all probability, the Gupta era was based on the date of the accession of CG I.

Now, the inscribed and dated Buddha image of the time of Budhagupta from Sārnāth leaves no doubt that the Gupta years were expired years.

A (Copper-plate) record of king Śaśāṅka from Ganjam district in Orissa is dated in the Gupta year 300. This Śaśāṅka was probably the same as the ruler of Karṇasuvarṇa who was the contemporary of king Harṣavardhana of Kanauj in whose reign Yuan-Chwang came to India during the period A.D. 630-644. As the Gupta year 300 mentioned in the Ganjam plates falls in the proximity of this period, the epoch of the era could only be in the early part of the 4th century and not prior to it.

Again, if the date Gupta 510 on a rock inscription of the time of Harjjaravarman, in the ninth generation of the usurper Śālastambha after Bhāskaravarman's death in A.D. 650, really refers to the Gupta era, it confirms the same conclusion. For, allowing an average of 20 years per generation, Harjjaravarman's date would come to (650+20×9=) A.D. 830. If this be the same as Gupta 510 of the Tezpur inscription, it fixes the epoch of the Gupta era near A.D. 318-19.

The Mandasor inscription of the silk-weavers' Guild shows KG as reigning in the Mālava year 492 (expired). Now, the three inscriptions of the reign of Pṛthvīrāja II of the Cāhamāna dynasty and his two uncles are dated Mālava year 1226, Vikrama year 1220 and Vikrama year 1226, respectively. The first two of them are on a pillar of Menalgarh in Udaipur and on an Aśoka pillar at Delhi. The dates being not far from each other and belonging to the three successive rulers of the same dynasty, it is reasonable to conclude that they belong to the same era. This makes it certain that Vikrama and Mālava eras are identical.

If the reigning monarch at the time of Mandasor inscription was KG I, the Mālava year 493 (current) would fall between the Gupta years 93 and 129; and in that case, the epoch of the Gupta era would be between A.D. 306 (493-58-129) and 342 (493-58-93). If the reigning monarch was KG II, then Mālava 493 would lie between the Gupta years

135 and 157, and the epoch of the Gupta era would be somewhere between A.D. 278 (493-58-157) and 289 (493-58–146).

Further, Eraṇ Pillar of Budhagupta is dated Thursday, the 12th lunar day of the bright fortnight of Āṣāḍha in the year 165. This date cannot be earlier than ihe beginning of the 5th cent. A.D., because the recording of the planetary names of the days of the week as introduced not long before A.D. 400 through the work of the Greek astronomer Paulus Alexandrinus (AD. 373).

According to the alternntive epochs fixed for the Gupta era by the Mandasor inscription above, the Gupta year 165 would lie either between A.D. 443 (278+165) and 454 (289+165) or between A.D. 471 (306+165) and 307 (342+165). And during these two periods, Thursday of the 12th *tithi* of Āṣāḍha occurred on 8th June. A.D. 450 and on 20 June A.D. 484. This means that the Gupta year 165 was either A.D. 450 or A.D. 484.

Calculating back from Gupta year 165 (expired) we get either A.D. 286 as Gupta year 1 expired and A.D. 285 as Gupta year 1 current, or A.D. 320 as Gupta year 1 expired and A.D. 319 as Gupta year 1 current. The choice between these two alternatives can be made with the help of the Mathurā Pillar inscription of the Gupta year 61 in which there was an intercalary month. From the alternate epochs arrived at above, the year 61 (expired) would either be A.D. 346 (285+61) or 380 (319+61). Of these two) there was an intercalary, Āṣāḍha only in A,D. 380 and not in 346. This fixed the spoch of the Gupta era at A.D. 319.

This conclusion · is confirmed by two independent ancient traditons *viz.*, (1) of Jinasena in *Harivaṁśa Purāṇa* (2) of Alberuni. The former states that the Guptas came into existence 240 years after the rule of the Veṭṭuvanas (*i.e.*, Western Kṣatrapas). This means that the Gupta rose to power after 240 years of the Śakas, *i.e.*, in Śaka year 241 (=A.D. 319) which would be the epoch of the Gupta era. The second tradition of Alberuni says that dates of the Gupta era, can be arrived at by adding 241 to the Śaka era.

—*JBRS* Vol. XL IX Pts. 1-4, Jan.-Dec. 1963. pp. 71–87

**Jain, Ramachandra**

## THE GREAT PAṆI PEOPLE

Pre-history records the historical migration of the Paṇi people, referred to in the *Ṛgveda*, to all the parts of the southern hemisphere in the beginning of the fourth millennium B.C. and later.

Tho Paṇis referred to in the ṚV., are identical with the Ahis, who descended from Kaśyapa, the son of Marici, They were enemies of Indra, who ultimately subjugated them.

The author connects them with the Indus Valley, hinting at their vast trading capacities. He identifies the Paṇis with the Phonecians. They believed in soul and they were the first implanters of the pre-Aryan Śramaṇological culture.

--*JBRS* Vol. L Pts. 1-4, January-December 1964, pp. 16-17

**Majumdar, Bimanbehari**

### ŚAṄKARADEVA OF ASSAM

Śaṇkaradeva, the greatest creative force in social history of Assam in the first half of the 16th century, moulded the social, ethical, religious and literary life of that country. The author described his career and achiements on the basis of a number of sources.

—*JBRS* Vol. LI Pts. 1-4, January-December 1965, pp. 107-19

**Dr. Mirashi, V.V.**

### KUṢĀṄA PRABHUTTVA MEN VIDARBHA : VIDARBHA UNDER THE KUṢĀṆA SUZERAINTY

The Kuṣāṇas extended their sway from North-Western Frontier in the west to Bihar in the East and from Kashmir in the North to Narmada in the South. Subsequently they occupied western Mahārāṣṭra including Nasik and Poona and western Konkan. Whether they occupied Vidarbha was till now doubtful. Recent discovery of a *chāyāstambha* belonging to a Kuśāṇa governor from Pauni, a village situated on tne river Wainagaṅgā in the Bhandara district of Vidarbha, proves the sway of the Kuṣāṇas over this region. The 3 lined inscription declares that the stone pillar on which it was inscribed was erected by Mahākṣatrapa Kumāra Rupiamma. The title implies that at Rupiamma was a Kuṣāṇa governor ruling over Vidarbha at the time of erection of the pillar. On palaeographic grounds, the pillar may be placed in 2nd Cent. A.D. The Kuṣāṇas seem to have lost this region to the Sātavāhanas after this period.

—*IAnu.* Vol. 1 No. 1. June 1967. pp. 29-32

**Murti, A.V.S.N.**

### SEVUṆON KĪ KARṆĀṬAKĪYA UTPATTI : KARṆĀṬAKA ORIGIN OF THE SEVUṆAS

According to Fleet, Bhandarkar, Altekar, etc., Mahārāṣṭra was the original home of the Sevuṅas. The author contradicts this view and maintains that the Sevuṅas originally flourished in Karṇāṭaka and it was later that they shifted their sphere of activity to Deogiri in Mahārāṣṭra.

—*1 ANU*. Vol. I No. I, June 1967, pp. 54-59

**K.D. Sethna**

### MEGASTHENES AND THE INDIAN CHRONOLOGY AS BASED ON THE PURĀṆAS

In this part of the paper, the author reconciles India's own chronology, as based on the extant Purāṇas, with the chronological testimony of Megasthenes. He holds that Sandrocottus of Megasthenes must be identified with Candragupta I, the founder of the Gupta dynasty, and not with Candragupta Maurya, thereby placing the foundation of the Gupta dynasty in 325 B.C. As regards the Gupta era of 320 A.D., the author thinks on the basis of Alberuni, that it marked the end, not the beginning, of the Gupta dynasty. This is supported by the expression *āguptāyikānāṁ kālaḥ* occurring in the Gokkak plates of Dejja Mahārāja. The fact that as early as the fourth century B.C. (during the days of Megasthenes) Indians believed that the line of kings in India went back by more than 6000 years shows the untenability of the popular notion of modern hisorians that 'round about 400 A.D. astronomers realised the need to have a specific reckoning with a definite initial occasion and found by backward calculation the required occasion in the conjunction in 3102 B.C. of the sun, the moon and the five then-known planets at the first point of the zodiacal sign, Meṣa (Aries)'. According to the Purāṇic chronology the Gupta dynasty came to power between 350 and 300 B.C. Now the above notion of the modern historians who place the Guptas from 320 to 570 A.D, would involve the ridiculous assumption that the Purāṇa-writers deliberately put their contemporary kings more than 600 years before their own time. This is simply unimaginable.

—*Pur*, Vol. X No. 1, January 1968, pp. 35-53

**Sharma Dashrath**

### *PRADYUMNACARITA* KI *PRAŚASTI* MEN ULLIKHITA RĀJĀ BALLĀLA AURA CĀHAMĀNA RĀJĀ ARṆORĀJA (KING BALLĀLA MENTIONED IN THE *PRAŚASTI* OF *PRADUMNACARITA* AND THE CĀHMĀNA RULER ARṆORĀJA)

In the present note, the author criticizes the view of Ramvallabh Somani suggested in his paper published in *Śodhapatrikā* Vol. XVIII. No. 2. Somani held that king Ballāla mentioned in *Pradyumnacarita* was the ruler of Malwa and he defeated the Cāhamāna ruler Arṇorāja. This suggestion is untenable because (1) the date of *Pradyumnacarita* is uncertain (2) the term *ariṇakhaya-kāla* mentioned in the *praśasti* does not imply the defeat and death of Arṇorāja and (3) Ballāla was ruling at Brāhmaṇavāṭa.

—*Sod. Pat.* Vol. XVIII No. 3, 1967, p. 66

**Sircar, D.C.**

## MADANAPĀLA AND THE GĀHAḌAVĀLAS

The Valgūdar image inscription (A.D. 1161) of the 18th year of Madanapāla shows that he ruled in *c.* 1143-62 A.D. Lar plate of Gāhaḍavāla Govindacandra issued from Mudgagiri in A.D. 1146 points to his presence at Monghyr. But Madanapāla's Bihar Sharif Shashṭhī image inscription of his 3rd regnal year (A.D. 1146) proves that Govindacandra was driven out of the Patna-monghyr region soon after the issue of Lar plate. Recently published Rājaghāt (Vārāṇasī) inscription shows that Bhūmadeva, the *Sāndhivigrahika* minister of Madanapāla at the time of executing the Manahali plate grant (*c.* 1151 A.D.) as *dūtaka*, was present at the Gaṅges at Vārāṇasī and had been raised to the status of *Mahāsāndhivigrahika*. Hence, the Rājaghāṭa record is later than *C.*A.D. 1151. Bhūmadeva is further credited with upraising the Gauḍa-Varendrī kingdom against the king of Kaliṅga. This fact is vaguely alluded to even in the *Rāmacarita* (IV. 46) which also credits the Pāla king(in IV. 27) with having driven his foes towards Kālindī (i.e., Yamunā). This latter event may refer to the defeat of the Gāhaḍavāla army in Eastern U.P.

It seems that Candra, the grandson of Rāmapāla's maternal uncle and the governor of Aṅga (Monghyr-Bhāgalpur region), who is said to have helped the Pāla king in *Rāmacarita* (IV. 24), fought with the Gāhaḍavālas in Eastern U.P. under the over-all command of *Mahāsāndhivigrahika* Bhūmadeva. Since, in view of the Rājaghāṭa inscriptions Vārāṇasī was apparently in the Pāla dominions, the western front required the constant attention of Madanapāla, which must have offered the Sena-ruler Vijayasena an opportunity to occupy North Bengal some time after *c.* A.D. 1151. Having conquered East Bengal, Vijayasena transferred his capital to Vikramapura (near Dacca) in Vaṅga, whence he issued his Barrackpur chater in *c.* A.D. 1159. His undated Deopara (Rajshahi Dist.) inscription mentions his advance towards the west along the course of tne Gaṅges. This may have been during the period when he was a vassal of the Pāla king, whom he was helping against the Gāhaḍavāla enemies. Otherwise, it will have to be assumed that pressed in the east by Vijayasena and on the west by the Gāhaḍavālas, Madanapāla entered into a treaty with the former, whose help he sought against the Gāhaḍavālas. In such a case, the *Rāmacarita* staza (IV. 24) which refers to Madanapāla's alliance with a godly king against the Gāhaḍavālas, would be alluding to this treaty and would have been composed after the Sena occupation of North Bengal.

The Gāhaḍavālas ousted Madanapāla's successor Govindapāla (*c.* 1162-65 A.D.) from the Gaya region, while Govinda's successor Palapāla (*c.* 1165-1199 A.D.) was ruling over Monghyr region, and Vijayasena's son Ballāla over Bhāgalpur region In *c.* 1168 A.D. Ballāla's son Lakṣmaṇasena defeated the Gāhaḍavāla king of Kāśī. The claim of his son Viśvarupasena of having conquered Vārāṇasī and Prayāga must be referred to a period earlier than the Turkish conquest of Bihar about the close of 12th cent. It seems, therefore, that the later Pālas were the vassals of the Senas who were fighting with the Gāhaḍavālas as their protectors.

—*IMB* Vol. II No. 2, July 1967, pp. 26-28

**Sohoni, S.V.**

## NOTES ON PRAYĀGA-*PRAŚASTI* OF SAMUDRAGUPTA

It has been suggested that Hariṣeṇa, the composer of Prayāga-praśasti was a Vaiśya. His equation with Haricandra who, according to Hemādri's commentary on *Aṣṭāṅgahṛdaya*, recorded a commentary on Caraka, is not tenable, becuase the latter was the son of Śabara from his Vaiśya wife.

The author explains some of the words and phrases of the Praśasti as :

*Āryo hīti*, to be read *ehyehīti*; *ucchvasita*=honoured with gifts; *avataraṇa-dakṣa*=diligent in participating; *svabhujabala*=that part of military which moved in the vanguard of a campaign; *parākrama*=aggression against enemies; *virūḍhasarvakara-dāna*=regular clearance of the tribute money ; *kanyopāyanadāna*=refers to the king's authority to whom the daughters of *sāmantas* are to be married; *dharaṇī-bandha*=preparation of ground for one's own designs; *sucarita*=*sūkṣmadharmāsthaniyatalokasaṁgraha*; *sādhupuruṣasya*=he, whose personnel could discriminate between good and bad; *udaya*=promotion of a plan or rise; dīkṣā implies the idea of a welfare state; dharmanitya=officers; *vyāpṛta*=military officers; *mānuṣasya*=having principal persons; *lokadhāman*=whose lustre has pervaded the world; *sarvapṛthivī* refers to Greater India.

—*JBRS* Vol. LI Pts. 1-4, Jan.-Dec. 1965, pp. 22–49

**Somani, Ramavallabha**

## MEVĀḌA KE PURAGRĀMA KĪ EKA PRAŚASTI

A Digambara Jain temple of Jaipur has a manuscript of Labdhisāra which contains a *Praśasti*. This *praśasti* suggests that the Puragrāma of

Mevāḍa was ruled by Sūryasena who belonged to the Brahma Chālukya Dynastry.

—*Ane*. Vol. XIX No. 5, December 1966, pp. 303–7

**Vājapeyi, Kṛṣṇa Datta**

### MADHYAPRADEŚA KĀ AITIHĀSIKA AURA SĀṀSKṚTIKA ANUŚĪLANA (HISTORICAL AND CULTURAL STUDY OF MADHYAPRADESH)

1. Prehistoric Culture : Before the dawn of history, many parts of the present Madhya Pradesh were inhabited by the aboriginal people. They dwelt in caves and depended for their food on hunting the wild animals. Their weapons consisted of swords, lances, bows, arrows, discus, etc. In their caves, a large number of paintings done in red, blue, white and yellow colours are found, mostly depicting the hunting scenes, riding, dancing, singing, honey-gathering and other such domestic and outdoor activites. Animal-fights between tigers, elephants, etc., also occur in these paintings. Women also are seen taking part in dancing with men. The chief musical instruments are the drum, flute, sitār, etc. Pictures of acrobatic feats of naṭas and pranks of monkeys on the branches of trees are found. Various kinds of utensils, baskets, seats (*moḍhe*), etc. are also depicted. Paintings of historical time are preserved in the Jogimaṛā caves in which there is one theatrical hall as described by Bharata in his *Nāṭyaśāstra*.

2. Historical Period : With the progress of civilization, settlements arose in the Vindhya region and the fertile tracts of Mālavā along with banks of the rivers. Among the 16 great *janapadas* of the 6th cent. B.C., the Cedi and Avanti kingdoms were the more prominent. The Chief centres of political and cultural activities in the historical period, were Ujjain, Vidiśā, Padmāvatī and Daśapura (Mandasor). Vidiśā was the capital of the Eastern Mālavā called Daśārṇa and Ujjayinī that of the Western called Avanti—Art, architecture and sculpture greatly flourished in Mālavā during the times of the Śuṅgas, Sātavāhanas, Śaka Kṣtrapas, Nāgas, Guptas, Pratihāras, Paramāras and Kacchapaghātas. The Bharhut *Stūpa* is a splendid Buddhist monument bearing testimony to the high degree of architectural and sculptural skill. Magnificant temples were erected in Mahākosala and Vindhya region, beautiful images were carved during the reigns of Kalacuris and the royal house of Ratnapur. The great *stūpa* and monuments of Sāñcī are the immortal examples of Indian architecture and sculpture. The scenes depicted on the gates are important for the study of the ancient dresses, toilet, coiffures and ornaments. Vidiśā was highly prosperous under the Śuṅgas. Vaiṣṇavism was the most popular and eminent cult in that region. Heliodorus, the ambassador of the Greek king Antiochus erected a *Garuḍadhvaja* in

front of a Viṣṇu temple. After the Śuṅgas, the Sātavāhanas and Nāgas ruled over Vidiśā.

A large number of Nāga coins have been found from Vidiśā, Eraṇ, Kāntipurī, Pawayā, etc. The Nāgas were Śaiva and during their reign Śaivism was the Chief religion in Vidiśā. The Guptas succeeded the Nāgas and the Śakas, and Vidiśā again was the chief centre of Vaiṣṇavism. The magnificent image of Varāha in a cave of Udayagiri is one of the best specimen of Gupta art.

Excavation at Eraṇ have revealed that the site continued to be successively inhabited from 1900 B.C. to the 6th cent. A.D. From here has been recovered an inscription of Samudragupta's time. There is a Viṣṇu temple of Gupta period at Eraṇ beside which were the temples of Varāha and Narasiṁha.

The temples at Khajurāho, built during the times of the Candellas, are the most remarkable for their style, sculpture and architecture. Local tradition says that there were 84 temples, but now only 25 are to be seen there, majority of which are Śiva temples.

During the mediaeval period, *Śakti-pīṭhas* were established in the Madhya Pradeśa which were the centres of Tāntric worship. In the later mediaeval period, there arose two distinctive styles of painting of Budelkhand and Mālavā. The paintings in the caves show that the arts of music, dancing and painting were also highly developed in the Madhya Pradeśa.

—*BALHA* No. 1, 1967, pp. 77–88

**Vidalankar, Jaichandra**

## BHĀRATĪYA ITIHĀSA KĀ YUGA-VIBHĀGA (AGE-DIVSIONS OF INDIAN HISTORY)

Indian history should be divided on the basis of ups and down in the cultural history. The main divisions into Ancient, Mediæval and Modern should cover the periods : (a) from the Earliest times to the 6th cent. A.D. (b) from the 6th cent. A.D. to the 16th cent. A.D. and (c) from 16th cent. A.D. to the modern times. The Ancient period may again be sub-divided into five divisions : (1) Age of the Aryans (2) History from the Aryans to the rise of the Nandas (3) Age of the Nandas and Maureyas (4) Age of the Sātavāhanas and (5) Age of the Guptas and Vākāṭakas. The Medieval history of India may similarly be sub-divided into : (1) from the 7th cent. A.D. to 1194 A.D. and (2) from 1194 A.D. to 1506 A.D. The modern period may be divided into (1) Mughal, period from 1506 to 1720, (2) Marāṭhā period from 1720 to 1799 and (3) The period of English domination from 1799 till 1947.

—*Anu.* Vol. 1 No. 1, June 1967, pp, 129–37

**Yasodadevi, V.**
MAHITĀNDHRADEŚA

The Reḍḍis of Koṇḍaviḍu and Rajamundry who swayed Āndhradeśa for a century and a quarter from about A.D. 1325, were the political successors of the Kākatīyas, whose age was the most formative epoch in Āndhra history. After the Kākatīyas, the Āndhradeśa enters an age of consummate glory and efflorescence, and the Reḍḍi records most aptly and amply applaud it as Mahitāndhradeśa and Mahanīyāndhradeśa.

The authoress describes the extant of Āndhradeśa from the early centuries of the Christian era to the age of the Reḍḍis and the physical features of the country. She gives a detailed account of the tītles of the Reḍḍi kings and the administrative, social. economic religious, literary and artistic conditions of Andhra Pradesh during the age of the Reḍḍis.

—*JIH* Vol. XLV Pt. 2, August 1967, pp. 481–500

# VII INDIA AND THE WORLD

**Banerjee, Anukul Chandra**

## EXPANSION OF BUDDHISM IN INDIA AND ABROAD

From the *Nikāyas* we learn that Buddhism during Buddha's life-time moved beyond the limits of Madhyadeśa to the east, south-east, west and north. During the Śiśunāga, period, Kālāśoka, the son and successor of Śiśunāga had close connection with the Second Buddhist Council, held about a century after Buddha's *mahāparinirvāṇa*, to do away with the schism between the orthodox Theravādins and the liberal Mahāsāṅghikas.

Of the Maurya rulers, Aśoka made unique contribution to the spread of Buddhism. He built 84,000 *stūpas* over the relics of Buddha all over India, and convened, at Pāṭaliputra, the third Buddhist Council to settle differences among the monks. He despatched missions to far off countries in Asia, Africa and Europe.

During the Śuṅga period, despite the alleged persecution of Buddhism by Puśyamitra in *Divyāvadāna*, Buddhism flourished as shown by the erection of the Bharhut and Sāñchī *stūpas*, the dialogue between the Indo-Greek king Menander and Nāgasena, and the former's conversion to Buddhism. The Greek monk Dharmarakṣita went out to preach *Saddharma* (Buddhism) in the country of Aparāntaka.

In the Kuṣāṇa period, Kaniṣka convened the Fourth Buddhist Council in which the monks settled the texts of the canonical literature, and also composed commentaries on them in Sanskrit. The *Rājataraṅgiṇī* attributes the founding of numerous monasteries and *Caityas* to Kaniṣka. Āsvaghoṣa, Parśva, Vasumitra and other Buddhist writers enjoyed Kaniṣka's patronage. The Gupta period, though famous for the revival of Brāhmaṇism, was sympathetic towards Buddhism.

In the Vardhana period, Harṣa became a zealous a patron of Nālandā University. According to Hiuen T'sang, the king built *vihāra* and a bronze temple there.

With the termination of Harṣa's rule Buddhism fell on evil days. It received fresh impetus under the Pāla Kings Gopāla, Dharmapāla and Devapāla. Gopāla founded a monastery at Nālandā. Dharmapāla made gifts to the Buddhist establishments. The Vikramaśīla University was founded during his reign. He was also responsible for the Odantapurī and Somapura *vihāras*. Devapāla took keen interest in Nālandā *vihāra*.

Outside India, Kāshgarh, (in Chinese Turkestan) received Buddhism about the 2nd cent. A.D. Fa-Hien in A.D. 400 and Hiuen T'sang in about 643 visited Kāshgarh and found many monasteries there. Between Kāshgarh and Turfan stands Kucha; here lived the famous Buddhist monk Kumārajīva, who was taken prisoner by king Fu-Chien of T'sin dynasty in 383. He visited China, where he translated several Buddhist texts. In about A.D. 584, Dharmagupta, passed through Kucha and found Mahāyāna flourishing there. Exploration of the ruined sites at Turfan have yielded numerous manuscripts of Buddhist texts in Sanskrit, Chinese and other languages.

Introduction of Buddhism to Khotan is ascribed to king Vijayasaṁbhava, grandson of Kustan. Other sites in Central Asia have yielded a good number of manuscripts belonging to the Sarvāstivāda and later Māhāyāna sects.

Buddhism entered China during the reign of the Han Emperor Ming-ti (A.D. 58-75). In the 3rd century A.D. many missionaries and translators came to China. From the 4th century onwards, Buddhism flourished more and more. Kumārajīva, Buddhayaśa, Puṇyatrāta and others came to China and played a leading role in the propagation of Buddhism.

Buddhism entered Korea in the 4th century A.D.; from there it migrated to Japan. The earliest extant edition of the Chinese *Tripiṭaka*, a single copy preserved in Korea, was also taken to Japan from here. During the reign of Wang dynasty in the 11th cent., Buddhism reached its, height in Korea.

King of Pakche (a Korean Kingdom) sent a mission to Japan to propogate Buddhism.

Buddhism entered Tibet during the reign of King Naradeva. One of his two queens brought an image of Buddha Akṣobhya as a part of her dowry. The King was converted to Buddism and sent Thon-mi-Sambhoṭa to India with 16 missionaries to study the Brāhmaṇical and Buddhist works under Ḍevavitsiṁha, Lipikāra, and others. Thon-mi-Sambhoṭa, brought many Buddhist manuscripts with him and he introduced the Tibetan alphabet of 34 letters modelled on the Central Indian Script of 6th-7th centuries. The next king Khri-Srong-Ide-btsan (740–786 A.D.) became a staunch admirer of Buddhism.

Aśoka sent his son Mahendra to Ceylon. Mahendra converted king Devānaṁpiya-Tissa of Ceylon to Buddhism and by his zealous efforts Ceylon became a stronghold of Buddhism. In 2nd cent. B.C., king Duṭṭhagāmani gave a fresh impetus to Buddhism. In the beginning of the 4th century A.D., Buddhaghosa came to Ceylon from South India to translate *Aṭṭhakathās* from Sinhalese into Pāli.

Aśoka sent two distinguished Theras, Sona and Uttara to preach Buddhism in Burma. Hīnayāna was known to Burma by the Ist. Century B.C. King Anavarata (Aniruddha) became a convert to Buddhism on hearing the profound teachings of the Theravāda from Thera Arahanta, whose son Kāyanzittha built the famous Ānanda temple at Pegan. The Fifth Buddhist Council was held at Mandalay under the patronage of king Mindon-min in 1871, and the texts of the *Tripiṭaka* was inscribed on stone tablets. In 1956, the Sixth Buddhist Council was held at Rangoon to mark the 2500th anniversary of Buddha's *mahāparinirvāṇa*.

The author in the end discusses the propagation of Buddhism in South-east Asia.

—*BRMIC* Vol. XVI No. 5, May 1965, pp. 157-69

**Banerjee, P.**

### ANCIENT RELICS OF SOVIET CENTRAL ASIA—A FIRST REPORT

The results of the Soviet excavations, in Uzbekistan and Khirgiziya testify to the cultural contact between ancient and medieval India and the Asiatic parts of the U.S.S.R. a notable feature being the spread of Buddhism and also of Saivism at certain stages in Bactria and Sogadiana as well as the influence of Indian art on the life and culture of the people in these parts. The author discusses the ten important ancient archaeological sites : Kara-Tepe (in Termez, Uzbekistan), Old Termez, Airtam (Uzbekistan), Khaltchyan (Uzbekistan), Khorezem (Uzbekistan), Bukhara, Samarkand, Merv, Zang-Tepe (Uzbekistan) Kuva (Fergana Valley), Ak-Beshim (Khirgizya), Pendzhilkent (Tadzhikistan), Adzhina-Tepe (Tadzhikistan). The description of the Buddhist cave monastry of Kara-Tepe, the stone relief from old Termez, stone Frieze from Airtam, the sculptures from Khalfchayan, the khorezm sculptures and coins, the four monumental paintings from Khorzem, Bukkara, Samarkand, the Siva sculpture from Pendzhikent and the Buddhist remains at Adzhina-Tepe, is revealing.

—*IAC* Vol. XVII No. 1, January 1968, pp. 79-90

**Hooykaas, C.**

### GREATER INDIAN STUDIES : PRESENT DESIDERATA

One-third of the Mahābhārata (Parvans) are still current in old-Javanese (OJ) prose epitomes, still recited by the Balinese. It is paraphrased on the occasion of rites de passage in family and drawn upon by puppeteers for their performances.

The first half of the Rāmāyaṇa Kakavin is inspired by the Bhaṭṭikāvya; the source of the second half being yet untraced. The genre of court poems in 'long metres' is studied and composed by the leisured class of Brahmana priests. Of the Kakavins (i.e., kāvyas) about ten have been published and translated (into Dutch) though about a hundred exist in palm-leaf manuscripts. Vṛtta-Sancaya and Vṛttāyana are text-books on metre, that Alaṁkāra was known is evident from old-Javanese Rāmāyaṇa. Śabdālaṁkāras are better known than the arthālaṁkāras.

Later Old-Javanese has its own Purāṇas like the Tantu Pangelaran, Kauravasrama; etc. among the Indian compositions, only the Brahmāṇḍa Purāṇa is studied in Bali. Of the Pancatantra, not less than a dozen versions are found in Java and Bali. Its prose version compares more closely with the South Indian version.

In law only the Kutara-Manava has been edited. Of Nīti-śāstra, the Ślokāntara and Sara-Samuccaya are available.

Old-Javanese religion deserves study. Not a line of the fifty stuti-texts, examined by Sylvain levi, can be traced in India. The score of mss. of the text called Veda-parikramāḥ offer an action different from the picture of South Indian Śaiva ritual. That Śaivism prevailed in Bali, seems acceptable. The rulers were however Vaiṣṇavas. The fourth-caste dukuh priest are represented in three varieties ; Saiva, Bauddha, and Saiva-Bauddha. The fourth-caste exorcist priest Senguhu or bhujaṅga, who labels himself as Vaiṣṇava, begins his ritual by the Śaiva Sūrya sevana or kārya toya for obtaining the holy water. The ritual of the Buddhist Brahmana priests of Bali and Lombok differs from that of their Saiva counterpart. But majority of the Buddhist stutis have Saiva admixture. The fourth-caste temple priest welcomes the visitors with : om śreyo bhavatu, om sukham bhavatu, om pūrṇaṁ bhavatu.

Elaborate care of the dead, is taken by Post-Hindu Javanese, who have been for centuries Muslims.

In the field of Buddhism, Kern gave the story of Kunjarakarna and Pūrṇavijaya. Kats published the system of Mahāyāna in text and translation. Pigeaud presented the Buddhist work Nagara-Kṛtāgama in five volumes and Ensink is working on the Kakavin Sutasoma.

Philosophy and literature have determined the shape of Old-Javanese monuments, of which Buddhist Candi Barabudur and the Saiva Candi Parambanan are the most famous examples. Dr. Bosch was struck by the degree to which śilpa-śāstras have contributed to the construction of the candis.

Epigraphy : the majority of the edicts has been published. Java's highest mountain is called Smeru. To its east is a region called Besuki and Sitabanda; to the west are mountain called Kavi and Arjuna. An abundance of Sanskrit words has become part and parcel of the Balinese language.

Most of the Mahābhārata is lost. Most of the shadow plays are constructed in such a way that an expert on Indian epic would be a little bewildered to witness them. The Javano-Balanese treatise Dharma Pavayanan, (Eternal law of the shadow play) has to be mastered to fulfil the functions of an exorcist priest satisfactorily. Works like Kṛṣṇāyana, Pārtha-yajna, Arjuna-vijaya (a Buddhist poem) and Lubdhaka still await edition.

—*VIJ* Vol. III Pt. 2, September 1965, pp. 287–98

**Lokesh Chandra**

## IN THE LAND OF VEDIC STUDIES

The author gives his impressions of a visit to the Federal Republic of Germany. The British chair of Sanskrit studies is in East Berlin, but the west Berliners have recently created a professorship at the Free University. Transhimalayan lamaist music of the Tibetans is being studied in Germany.

The author describes his visits to the state museum of Berlin, Humbold University, the temple of Mithra in London. He than speaks of the microfilms of Mongolian texts and the encyclopaedic Indo-Mongol corpus.

—*MIP* Vol. XVIII No. 5, June 1966, pp. 20–24

**Meredith, Georgette**

## THE "PHURBU" : THE USE AND SYMBOLISM OF THE TIBETAN MAGIC DAGGER

The Tibetan magic or ritual dagger *phurbu* (*phur-bu*) seems to have received insufficient attention in Europe studies. The present article analyses some aspects of it.

All *phurbus* have two distinct parts: the blade and the hilt, the latter being further composed of three parts, the lowest, the middle, and the highest. Although the blade, always having a triangular cross-section, from the meaning of *phurbu* as a *tent peg*, has been taken to signify its function of impinging hostile forces to a surface, it also points to bronze arrow-heads, such as those excavated in northwestern India, or the arrows carrying—throughout Siberia and Central Asia—the double magico-religious significance of being at the same time the symbol of flight and efficient some killing of demons. The demons and deities on the lower hilt are often of the kind of *lu* (*klu*), appearing as serpents. The serpent demons of the Na-khi tribe, migrated from Tibet, are known as the *Ssu*. The banishment of the *Ssu-ndo*, that brings illness to people, is signified by a *Garuḍa* sitting next to the offering by the priest for a good *Ssu*. This one is the same as the pre-Buddhistic supernatural bird, the *khyung*, in Tibetan painting, and according to Tucci, in one of its forms, it represents the storm as a fiendish force which aptly employed by the magician turns into a defender of the community. *Garuḍa* is a figure common to Hinduism and Buddhism as an enemy of the *Nāgas*. It is likely that the demon depicted on *phurbus* represents the *Nāgas*, and their enemy, the *Garuḍa*, or the Tibetan *lu* and the *khyung*.

The head or heads of the *phurbu* represent Hayagrīva or Tamdin (Rta-mgrin). How, it would appear that Padmasaṃbhava introduced to Tibet a culture whose symbolism and function was already familiar to the prospective converts. Before entering the Mahāyāna pantheon, Hyagrīva had a history in Hinduism, both as a demon and as the horse-headed Viṣṇu-Hayagrīva that destroyed the demon-Hayagrīva. In the Mahāyāna pantheon, Viṣṇu-Hayagrīva became Vidyārāja, a king of Vidyādharas, who were both genii of fierce character living in air and carriers of magical knowledge or power.

Three other deities are associated with the *phurbu*, Vajrakīla, identified with Vajrap'urba; Mahakāla identified with the special symbol of triśūla; and Khaṭvāṅga, Vajrapāṇi, the thunderbolt-bearer, the god of rain by virtue of his position as the protector of the Nāgas, who are believed to control rain clouds, the only god other than Hayagrīva reported by Antoinette K. Gordon to be represented in *Garuḍa* form.

Now about the uses of the *phurbu*. Padmasaṁbhava consecrated the ground at the foundation-ceremony of the first lamasery in Tibet in 770 A.D. by digging a dagger into the ground. The same is still done by Bon priests. Waddell lists the *phurbu* as one of the weapons used by a common sorcerer in battling the demons of the sky responsible for some non-fatal diseases. Schlagintweit says that the *phurbu* when pointed in the direction of demons to the accompaniment of repetition of magical formulae will chase demons away. Nebesky-Wojkowitz mentions that the *phurbus* made of sandal-wood and red copper are offered to two of the attendants of Begtse when the services of that god are required in the practice of black art. Tibetan magicians also cause harm by wielding a *phurbu* and repeating the appropriate formulae. The *phurbu* is also listed as one of the five instruments of Tibetan of weather-makers in preventing the fall of hail on the areas they are charged with protecting.

The *phurbu* is an attribute of only those deities who have been incorporated into Lamaism directly from Bon religion, and of the thirty-eight deities carrying the *phurbu* twenty-seven are female. There is an arrow that is a part of the magical apparatus of the priesthood of Bon and Lamaism, though its use is ceremonial and propitiatory rather than threatening, as is that of the *phurbu*. The *phurbu* is, however, not just the earlier and independently developed Bon implement of the arrow, but 'the result of the superimposition of a Buddhistic magical implement on an implement already in use in Tibet'.

Na-khi literature suggests that the arrow is the weapon used against all demons except the *Ssu*. *Garuḍa* is the only recorded weapon against *Ssu-ndo* and Nāgas.

Tibetan Bon art proves the existence and the magical use of the *phurbu* before the advent of Buddhism, but possibly only with one class of shamans, and of female magicians, who have been ignored due to the lack of documented evidence.

Tibetan mythology explains how the *phurbu* became associated with Hayagīva or Tamdin. Now, the pre-Buddhistic legend accredits a king Gesar with possession of arrows which never missed their mark and of a magical celestial flying horse. After the introduction of Hayagrīva the relationship of the *phurbu* and the flying horse was contracted. The quickest rout that Tamdin could possibly take to the *phurbu* could only be through the fertility and phallic implications that the arrow, the *dorje*, and the horse are reputed to have had in common. *Garuḍa*, as mount of Viṣṇu, and therefore, as mount of Hayagrīva, replaced Gesar's horse and the *phurbu*, considered to be a manifestation of the *khyung*, replaced *Garuḍa* as Tamdin's mount.

—*HR* Vol. VI No. 3, February 1967, pp. 236-53

**Nazir Ahmed**

## INDO-ARAB RELATIONS IN ANCIENT TIMES

The historry of the Indo-Arab relations is very old. In the beginning these relations were economic, and the trade was on barter basis. But gradually these relations spread to other spheres of life to such an extent that the jats are said to have fought for the Arabs against Iran.

In the field of languages, words like Saboon, Kameez, Hakim and Talaque *etc*. are used in Hindi, while the Indian words murk, kafoor and zengabil (Zengeseris) have found place even in the holy Quran.

Much before the advent of Islam Arabia was known and talked in Surdhi, while the first book on the Indian Geography, written in 305 Hij, was in Arabic. "Sulaiman Houqual" in 237 Haj and Abu-Dalf Musaar in 302 Haj came to India and wrote books about the habits, manners, religion, and politics of the Indian people. Alberuni and then Batuta Alberuni who visited India in 400 Hij, wrote his book about India in Arabia.

The Courts of the Abbaride Caliphs, and the palaces of the Burmakies were thronged with Indian scholars and many Sanskrit books were translated into Arabic during this period. At-Sind-wal-Hind. Arkand (in astronomy) Kalela-wa-Dineva (fably) are a few among the hundreds.

In the sphere of trade Arabian ships from Hedjas, German, and Behrim brought to India gold, silver, lead, Arab horses, various kinds of clothes and China while in return they took ivory, pearls spices. The Indian Rajas and other Chiefterious were very fond of Arab horses and according to Marcopolo 200 steeds from Aden were annually brought to India. Their prices being no less than 500 dinars. The Ships were often big and double storied.

Side by side with this, cultural relations also existed. In 704 many traders, oppressed under the tyranny of Hajjaj Ben Yousuf, fled to Con Con according to Masudi (416). Thousands of Muslim from Basra and Baghdad emigrated to Symore and settled there. In the Abbaside period these relations reached their zenith and it was an Indian indeed who was incharge of the great Burmakite hospital at Baghdad.

In the sphere of literature too India played a very prominant part. Books like the commentary on the Quran by Faizee, 'Musalla-mul-Babul' were written.

Dr. R.A. Motassn

—*TH* Vol. XVII No. 2, April 1966, pp. 42–50

**Surendra Gopal**

## INDIAN STUDIES IN RUSSIA

Afanasi Nikitin in the fifteenth century A.D. was probably the first Russian to have carried first-hand information about India to his homeland. The interest he kindled has been kept up. Indian studies in Russia are pursued with interest and the Russian contribution to Indology is of considerable value.

The author makes a survey of the work done by Russians in the domain of Indic studies from about 15th centuty to date.

# VIII LAW, POLITY AND ADMINISTRATION

**Acharya, Ram Kumar**

THE THEORY OF PUNISHMENT IN THE *DHARMASŪTRAS*

The administration of justice is considered to be the duty of a king, but the punishment must be awarded after due consideration of a number of factors.

The *Dharma-sūtras* do not ignore the relative castes of the parties in defining the nature and measure of punishment. Gautama recognizes the same principle in awarding punishment. According to him offender's personality, physical and monetary power, the nature of the offence and its repetition should be taken into consideration in awarding punishment.

As regards punishment for murder, Baudhāyana emphasizes the capability of the offender and suitability of punishment and he is against indiscriminate punishment. Vaṣiṣṭha advises the king to punish offenders for dereliction of duty by means of censure or injury, keeping in view the place, time, age and learning of the parties and the seat of injury.

Āpastamba offers various provisions of punishment with certain reservations. He advises the king to admonish the Brāhmaṇas and exempt them from capital punishment and servitude in case they commit some offence.

The *Viṣṇu-Dharmasūtra* advises the king to punish criminals in consultation with the learned Brāhmaṇas.

—*MO* Vol. I No. 2, April 1968, pp. 78-83

# IX LINGUISTICS AND GRAMMAR

**Banerjee, Satya Rajan**

## SOME PHONOLOGICAL DISTINCTIONS OF THE EASTERN PRAKRIT GRAMMARIANS

The author lists phonological characteristics in which the Eastern and the Western Prakrit Grammarians differ. Eastern Prakrit Grammarians are Vararuci and his commentators, Kramadīśvara, Rāmaśarman, Mārkaṇḍeya etc., while the western Prakrit Grammarians are Hemacandra, Trivikrama, Lakṣmīdhara, Siṁharāja, Appayyadīkṣita and others.

1. The easterners do not categorically hold that long vowels before consonant conjuncts are seen in the Mss. belonging to the Eastern region.

2. The change of *ṛ* > *i* or *ri* is in a majority of cases in the non-western region. In Apabhraṁśa also this distinction is noticed.

3. Prakrit grammarians of the eastern school are almost unanimous on the change of dental *n* into cerebral *ṇ*.

4. According to Hemacandra intial *b* remains unchanged in Parkrit while intervocalic *b* becomes *v*. Initial *v* remains unchanged. Initial *p* remains unchanged while intervocalic *p* gernally becomes *v*.

In the modern Indo-Aryan languages of Eastern India like Bengali and oriyā *b* and *v* are not distinguished, both being pronounced as *b*.

In conclusion western Grammarians admit the existence of *b* and *v*, while the easterners admit *b*.

5. The development of Middle Indo-Aryan languages as well as the New Indo-Aryan vernaculars shows that the phenomenon *Ya-śruti is* natural but the process of writing it varies from school to school and from locality to locality.

6. With regard to the pronounciation of Māgadhī palatal sounds Prakrit grammarians are not unanimous.

—*BPSC* Vol. VI, October 1966, pp. 116–29

**Bhattacarya, Ramashankar**
### *TATTVAKAUMUDĪ*-PĀṬHA-VIMARŚAḤ

The article discusses a variant reading in the *Tattva Kaumudī*. We see a reference to *Tantra-Kaumudī*.

—*SS* Vol. XXI No. 2, Saṁvat 2023, pp. 176-77

**Deshpande, G. T.**
### PĀṆINI : *SŪTRAS* VII.1.9 and 10

The *sūtra Ato bhisa ais* (VII.1.9) ordains that after a nominal stem ending in *a*, *ais* is substituted for the case ending *bhis*, *e.g.*, *deva-bhis*= *deva-is*=(*Vṛddhir=eci*) *devaih*. The commentators here ask : Why has the *ādeśa* been given as *ais* and not as *es*, when with *es* also we would have got the same result ? *Bālamanoramā* and the *Tattvabodhinī* reply that the *ādeśa* as *ais* has *prakriyā-lāghava*. But it is not satisfactory, for, whether we take the *ādeśa* as *ais* or *es*, the steps in the *prakriyā* would be the same. The *Tattva-bodhinī* gives another explanation also: there is diverse uses of the *ādeśa ais* before the base ending in *a* in the Vedas, *e.g.*, *devaiḥ* and *devebhiḥ*; in the same way, according to the *Kāśikā*, the *ādeśa ais* is found after the bases not ending in *a*, *e.g.*, *nadyaiḥ*. This explanation is given by Nāgeśa also. This is really a convincing explanation.

However *nadyaiḥ* is not found in the extant Vedic *padas* in the Saṁhitās, the Brāhmaṇas and Upaniṣads. Not referring to the source of this form, the commentators also appear to base their observations on the statement of the *Kāśikā* only. The above explanation, therefore, though convincing, requires evidence of some Vedic usage for its justification. It is possible that such a Vedic text was available to the *Kāśikā*, but it is not to us. The author, therefore, suggests another Vedic example which appears to have been obtained by following the same *prakriyā*, *viz.*, *kavyaiḥ* (*Atharvaveda*, XVIII.4.47-8) in place of *kavibhiḥ* (*Ṛgveda*, X.15.9-10), though Sāyaṇa explains it as *kaviḥ Svārthe yat kavya-bhis*=*kavya-ais*= *kavyaiḥ*. There is no need to take re-course to *Svārthe yat*, *kavyaiḥ* being used as an alternative to *kavibhiḥ*.

—*NUJ* Vol. XVIII No. 2, October 1967, pp. 199-200

**Gupta, Sudhir Kumar**
### APPRECIATION OF YĀSKA AS AN ETYMOLOGIST

Yāska's Nirukta postulates that the science of Etymology is based on the conception of the monosyllabic origin of the Vedic language. Mr. Gupta has criticized Dr. Siddheshwar Varma on the grounds :

1. It is wrong to examine the etymologies of Yāska in the light of

the hypothetical Indo-European language, the real existence of which is not known.

2. All the existing Indo-European languages are later than the Vedic language. It is, therefore, unscientific to effect a change in the tradltional sense of Vedic words in the light of IE cognates without a proper examination of the development of their form and sense in the language to which they belong.

3. Yāska's etymologies cannot be regarded defective simply because the modern comparative philology offers no material or means in the form of IE parallels to adjudge their correctness or incorrectness.

4. It is necessary to re-examine and determine the nature of the so-called relics of Munda which are supposed to form the sub-stratum of obscure Vedic words.

5. Words have several meanings. Therefore, the same word may have different meanings in different contexts. It is, therefore, necessary to explain the different meanings with reference to different roots or to explain the different syllables of the same word by referring to different roots.

6. Several hymns of the Vedas are metaphorical or figurative in their import.

Hence, most of the objections against Yāska's etmologies are baseless.

—*JGJRI* Vol. XXII Pts. 1–2, Nov.-Feb., 1965, pp. 55–96

**Hota, Siddheshwar**

### A SEMANTIC NOTE ON THE DERIVATIVES OF TWO OIA WORDS

OIA *ājñā* is found in western oriya as 'aigyā' in the sense of 'the teacher and other superiors'. It has entered into the Dravidian speeches probably in the MIA stage with a new meaning 'oath vow'.

OIA *vṛddhi* 'increase', is found in Pali as *vaḍḍhi* in the sense of 'increase' and 'interest on money', In Oriya '*baṛhi*' denotes 'flood'. Bengali *bāṛi* 'lending transaction of crops to be paid in crops'. Bihari and Hindi *baṛhi* and Assamese *baṛi* denote 'interest', Panjabi *vaddhi*, 'bribe', Marathi *vadhi* 'surplus', Singhalese *vāḍi* 'increase', Sindhi *uḍhi-khūṭi* 'profit and loss'.

—*BPSC* Vol. VI, October 1966, p. 19

**Mallik, Madhusudan**

## NEAR SYNONYM COMPOUNDS IN PĀLI

The author collects specimens of compounds from the Pāli literature the components of which are near synonyms. Professor Chatterjee styles these as "Polyglottism or translation compounds in Indo-Aryan". Some illustrations are-*bhava-upapatti*, *hiraṇṇa-suvaṇṇa*, *duddha-khīra*, *etc*.

—*BPSC* Vol. VI, October 1966, p. 20

**Orara, E. De Guzman**

## AN ACCOUNT OF ANCIENT INDIAN GRAMMATICAL STUDIES DOWN TO PATAÑJALI'S *MAHĀBHĀṢYA*: *TWO TRADITIONS*

There are two "atmospheres" of general attitude towards grammatical studies distinguishable in early India down to the time of Patañjali. One is that of pre-Pāṇinian grammarians dedicated to the task of preserving from loss or change the text of the Vedas; the second, that of Pāṇini onwards which was concerned with *bhāṣā*, the living or current speech. The earlier phase may well be called Vedic grammatical studies; the latter phase Sanskrit grammatical studies.

The content of the earlier phase was the language of the religious literature of the Vedas, while that of the later, the language and literature of the cultured few (śiṣṭāḥ) disinct from the Vedic and that of the masses.

The grammatical studies that went into the making of the *Saṁhitā* are indicated by the *pada-pāṭha*, in which the euphonic combinations are analyzed into their component parts. The time separating the *Saṁhitā* text from the *pada-pāṭha* is —say between the Brāhmaṇas and the Āraṇyakas and Upaniṣadas. The Brāhmaṇas deal with points about the number of syllables in a word or group of words in the *Saṁhitā*. In the Āraṇyakas and Upaniṣads, further development is seen in the growth of technical terms for certain groups of letters as well as elaborate phonetic rules to govern the sacred text. Further, out of the six Vedāṅgas, *Śikṣā*, *Chandas*, *Nirukta* and *Vyākaraṇa* are concerned with grammatical studies,

The *Śikṣās* were only late additions are the Brāhmaṇas, or the works which best represent this Vedāṅga *Prātiśākhyas*. The *Chandas* is represented by *Chandaḥsūtra* of *Piṅgala*, which is actully a standard work on Post-Vedic prosody. *Nirukta* survives only in the work of Yāska, and *Vyākaraṇa* in that of Pāṇini's *Aṣṭādhyāyī*.

At the time of Yāska, four parts of speech were distinguished, the verb and noun stems and affixes had been recognized, and the doctrine of origin of nouns from verbs was discussed. Yāska is the last of the Vedic grammarians known to us, and Pāṇini as the first of the Sanskrit grammarians.

Pāṇini's *Aṣṭādhyāyī* treat of (I) technical terms and rules of interpretation, (2) nouns in composition and case relations, (3) the adding of suffixes to roots, (4 ,5) and to nouns, (6, 7) accent and changes of sound in word formation, and (8) the word in the sentence.

Kātyāyana's *Vārttikas* present critical annotations of Pāṇini's grammar. They add to or subtract from the scope of the Pāṇinian rules by examining earlier criticisms on these. Patañjali's *Mahābhāṣya* criticizes Kātyāyana's criticisms, and many times defends Pāṇini.

—*ASP* Vol V No. 2, August 1967, pp. 369-76

**Paranavitana, S.**

## THE INTERPRETATION OF THE OLD SINHALESE "*VAHARALA*".

The author justifies his own interpretation of 'vaharala' occurring in the Sinhaless inscriptions. The word means 'slave', which meaning fits in all its occurrences.

de Silva, however, conjectures vaharala to be equal to 'vihāra salākam' to which he quotes from Rasavāhinī—mahā viharam gantvā ekom salakam chindāpetvā. He thinks that vaharala is vahara meaning monastery.

Paramavitana refuts S. and thinks that vaharala equates with vṛsala.

—*JAOS* Vol. LXXXVII No. 2, April-June 1967 pp. 166-69

**Rastogi, Moti Lal**

## *SĀMAVASA SANDHI* IN THE *ṚGVEDA*

The term *Sāmavasa Sandhi* occurring in the *ṚV-prātiśākhya* means lengthening of a short vowel before the following Consonant. This is also known as '*pluti*'. Its main purpose is to make up the metrical deficiencies in the Vedic *Mantras* where the orthographic quantity is different from the metrical (phonetic) one.

The author of the article divides the cases as lengthening in (A) simple words and (B) compound words, giving further sub-headings as lengthening (i) in the final syllable, (ii) in the initial syllable, (iii) in the medial syllable and discusses such cases with illustrations. He concludes that Śaunaka, following the foot-prints of Śākalya, through this treatment of *Sāmavasa Sandhi*, has helped us a great deal in understanding and appreciating the musical cadence of Vedic *Mantras*.

—*BPSC* Vol. VI, October-November 1966, pp. 1–18

**Sil, Harendra Chandra**

### THE UN-PĀṆINIAN CAUSATIVE VERB-FORMS IN THE *ĀDIPARVAN* OF THE *MAHĀBHĀRATA*

The author studies the causative verb-forms in the *Ādiparvan* of the *Mahābhārata* and deduces :—

(a) Variation in vowel-length in root-syllable : (i) Short *a* for long *ā*; (ii) long *a* for short *ā*; (b) omission of-*ya;* (c) *Āpaya* for-*aya*-; (d) Augmentless imperfect; (e) Present participle with middle for active ending; (f) Present participle middle with -*āna* for -*māna*; (g) Feminine present participle active without '*num*' where required; (h) Gerund with exchanges of -*tvā* and -*ya* (i) with -*trā* for *ya*; (ii) with -*ya* for *tvā* (i) Finite verb with exchanges of active and middle endings; (i) with active for middle ending; (ii) With middle for active ending; (j) Miscellaneous : *bhīṣitaḥ* for *bhāyitaḥ*.

—*BPSC* Vol. VI, October 1966, pp. 28–39

**Tripathi, Bhagirathaprasada**

### ANTIKABĀḌHAYORNEDASĀDHAU (A HISTORICAL COMPARATIVE AND CRITICAL SURVEY)

The article introduces four views on the etymology of the words *antika* and *Nedīyas*. The author draws parallels from the Avesta, the Greek and Latin languages, German and Gothic languages, Karnish, Lithuanian, Slavonic languages.

He then discusses etymology of the words '*sādhīyas*' and '*bāḍha*'.

—*SS* Vol. XXI No. 2, Saṁvat 2023, pp. 156–71

# X LITERATURE AND RHETORICS

**Birwe, Robert**

## FRAGMENTS FROM THREE LOST *KOṢAS* : VYĀḌI'S *UTPALINĪ* II

In the first paper of this series, entitled Vācaspati's *Śabdārṇava* (*JAOS* 85.4, 1965, pp. 524-43), the author has shown that the *Utpalinī* is the work of Vyāḍi. Against this opinion one could object that Sarvānanda and following him, Rāyamukṭa suggest a different author for this *Koṣa*. For he says : 'The distinction, however, is real, for Vyāḍi must have written both a regular *Koṣa*, quoted by Sarvānanda himself, and a *liṅgānuśāsana*, known also to Harṣavardhana and Vāmana'.

1. Has one Vyāḍi written a *liṅgānuśāsana* ?

2. If this is the case, is the author of the *liṅgānuśāsana* to be identified with the author of the *utpalinī* ?

As regards the first question, the scanty information available render it possible, but it is not a proved fact that one Vyāḍi has written a *liṅgānuśāsana*. Regarding the second question, for want of relevant informations, nobody is at present in the position to prove or refute Sarma's view, which, consequently, can only be regarded as a hypothesis.

Apart from the general remark that Vyāḍi is a predecessor of Amarasiṁha, R. Sarma does not enter into detailed discussion about his time. From a comparative study of the relevant data available it would follow that the 6th century A.D. is the earliest possible *terminusa quo* for Vyāḍi, the author of *Utpalinī*. The terminus ad quem is the 12th century A.D. (Hemacandra). The 7th century A.D. (Harṣavardhana) would be the upper limit provided that the identity of the author of *Utpalinī* with Vyaḍi, who composed a *tiṅgānuśāsana* could be proved decisively.

Vyādi's *Koṣa* seems to have been arranged, like *Amarakoṣa*, in synonymous groups with a chapter on homonyms. From the lengthy quotations in Hemacandra's commentary to his *Abhidhānacintāmaṇi* it appears to have been considerable voluminous, giving not only words and meanings but much other information by the way. Judging from the fragments, the usual metre employed in the *utpalinī* was the *anuṣṭhub*. The *Āryā* metre is met with in fragment No. LXIII. Once Sarvānanda (fragment XXXVII) gives a quotation from a Koṣa named Bṛhadutpalinī whether utpalinī and the *Bṛhadutpalinī* are one and the same work or the latter an enlargement of the former, as in the case of *Amarakoṣa* and

*Bṛhadamarakoṣa*, is more than we can say at present. In the opinion of Th. Zacharial, in all probability Vyādi was a Vindhyavāsin.

Besides other lexicographers. Vyādi is mentioned as a source by, to name only a few, Hemacandra in his *Tīkā* on *Abhidānacintāmaṇi* and in the commentary on his *Anekārtha-saṃgraha*, by *Puruṣottamadeva* in *Trikāṇḍaśeṣa* and in the *Hārāvalī*, by Maheśvara in the *Vlśvaprakāśa*, by Medinikara in the *Medinīkośa*, by Jñānavimlagaṇi in the introductory verses of his commentary on Maheśvara's *Śabdabhedaprakāśa* and by Viśvanātha in his *Kośakalpataru*.

The author quotes 79 fragments of the *utpalinī* as given in the above mentioned works.

—*JAOS* Vol. LXXXVII No. 1, January-March 1967, pp. 39-52

**Brahmacari Anadicaitanya**

## THE *MĀNASOLLĀSA VĀRTTIKĀ* OF ŚRĪ SUREŚVARACĀRYA

Śaṅkarācārya's *Dakṣiṇā mūrti stotram*, a composition of ten verses in the *Śārdūlavikrīḍita* metre, contains the quintessence of the entire Vedānta philosophy. His disciple, Viśvarūpācārya, otherwise known as Sureśvarācārya, wrote a verse-commentary (*Vārttikā*) called the *Mānasollāsa*, in 366 verses elucidating the import of these ten verses. This *Vārttikā* has been rendered into English in the present paper.

—*VK* Vol. LIV No. 9, January 1968, pp, 370-71

**Deshpande, S. G.**

## ON THE THEORY OF DIVINE ORIGIN OF THE KING IN MANUSMṚTI

The words 'asrjat prabhun' (Manu. VII. 3) may not be indicative of divine origin of kingship. King, according to Manu possesses divine lustre as he is created out of the elements of divinities (Manu. VI. 5.7). The creation of a king out of the elemental particles of various divinities may imply a divine origin of kingship.

—*MUJ* Vol. VI, August 1966, pp. 54-58

**Dharmacārya, Viśvanātha Śāstri**

## VYAVAHĀREṢU SĀKṢIṆĀM SVARŪPAM (SPECIFICATION OF WITNESSES IN LAW SUITS)

In this article the writer quotes from Nārada, Yājñavalkya and appear as witnesses in law-suits. He also quotes texts prescribing punishment for witnesses who refuse to give evidence or who commit perjury.

—*Pra.* Vol. XII No. 2, March 1967, pp. 12-16

**Dixit, Mathuraprasad**

### BHAVABHŪTIKĀLIDĀSAYOSTULANĀTMAKAMĀLOCANAM (A COMPARATIVE STUDY OF BHAVABHŪTI AND KĀLIDĀŚA)

The author derives the following conclusions:—

(1) There is a difference in the style of both. Kālidāsa's dramas have sweetness, perspecuity, variety of incidents, manifestation of *rasa* by suggestion. He follows strictly the regulations laid down by Bharata. Bhavabhūti pays attention to *prauḍhitva*; he neglects art and variety of episodes. He shows contempt towards suggestion, and does not observe rules laid down by Bharata.

—*SS* Vol. XXI No. 2, Saṁvat 2023, pp. 93-143

**Emmerick, R.E.**

### THE MUSTARD *UPAMĀ*

The comparison of a grain of mustard-seed with Mount Sumeru to illustrate difference in size is common in Buddhist literature. This *upamā* may be seen in the Khotanese manuscript and parallel passages of it may be noticed in the Pāli *Bhūridattajātaka*. The passage in the Khotaṇese manuscript reads : As a grain of mustard-seed appears before Mount Sumeru (or as) single drop of water in relation to the great ocean, so in the *Upāyas*, wisdom, merits, compassions, *bala*, *ṛddhis* are all beings in relation to the Buddha. Later, a more subtle use of this comparison to illustrate the power of *bodhisattva* : he is able to put Mount Sumeru in a grain of mustard-seed without decreasing the size of Mount Sumeru or increasing the size of the grain of the mustard-seed. This feat is described in Khotanese 'Book of Vimalakīrti'. The mustard *upamā* is referred to in two other places in Khotanese. In P. 2026.99 KT iii, 52, there is an injuction : 'Reflect : he will deliver Sumeru into the grain of mustard together with the four *dvīpas*'. Similar is ch. 1.00 21 b, a 238 KBT 151 : 'I will completely deliver mount Sumeru into the middle of the grain of mustard, all of it utterly, together with the four *dvīpas*'.

—*JRAS* Pts. 1-2, 1967, pp. 22-25

**Habibullah, A.B.M.**

### AN ARMENIAN ACCOUNT OF INDIAN AND MALAYASIAN TRADING CENTRES IN THE 12TH CENTURY

In the Armenian State Library, there is a work entitled *Naimenovania Gorodov Indiiskikh-i-Persidskikh* (Description of Indian and Persian Town) in the old Armenian language. One of its manuscripts bears the date 1589 A.D. For the first time printed in 1668 in Amsterdam, its French translation appeared in 1812. The present article gives its English translation for the first time. A large number of towns and ports, etc. are mentioned in it.

—*JASP* Vol. XII No. 2, August 1967, pp. 249–62

**Jain, Paramananda**

### KYĀ *DRAVYASAṀGRAHA* KE KARTĀ VA ṬĪKĀKĀRA SAMAKĀLĪNA NAHĪ HAIN ?

The author refutes the arguments put forth by Darabarilalji Kothia to prove that the author and the commentator of *Dravyaśaṁgraha* are not contemporaneous.

—*Ane.* Vol. XIX No. 5, December 1966, pp. 299–301

**Jaitali, Ramashankar**

### KĀMASYA ŚṚṄGĀRARASE PARIṆATIḤ (TRANSFORMATION OF *KĀMA* INTO THE EROTIC SENTIMENT)

In this article the author shows how *Kāma* is turned into *Śṛṅgāra rasa* in literature.

—*SS* Vol. XXI No. 2, Saṁvat 2023, pp. 138-43

**Katre, S. L.**

### SULTAN FIRUZ SHAH TUGHLUK : ROYAL PATRON OF A CONTEMPORARY SANSKRIT WORK

The *Yantrarājāgama* of *Yantrarāja*, as the title is sometimes abbreviated, is a mediaeval astronomical treatise in Sanskrit verses composed by the Jaina author Mahendrasūri, pupil of Madanasūri of Broach, about Śaka 1292 or Saṁvat 1427 (=c. 1370 A.D.). It mainly furnishes an integrated exposition of an astronomical instrument called *yantrarāja* (literally, 'the king of instruments') in 182 stanzas of diverse metres constituting five chapters named Gaṇitādhyāya, Yantraghaṭanādhyāya, Yantraracanādhyāya, Yantraśodhanādhyāya and Yantravicāraṇādhyāya. This astronomical instrument, was originally invented by a 'supreme Hakīm' (physician ?) residing in Khurāsāna-deśa (Iran) and was drawn by our author from a contemporary Arabic or Persian source, as he duly acknowledges in his prologue, although without exactly mentioning the basic work used by him. It was a major instrument, somewhat of the type of a sun-dial, and was constructed with clay or metal. It usually had two distinct phases for northern and southern hemispheres of the globe, but it could also be adapted jointly for both the hemispheres. With minute observation through this *yantrarāja*, many vital astronomical results could be detected : exact time and *lagna*, duration of day and night, latitude degree of the place of observation, degrees of meridians of the sun and other planets and asterisms, degree distances between any two heavenly bodies, matters pertaining to rising and setting of the five planets, Mars, Mercury, Jupiter Venus and Saturn, *etc.*, *etc.* While some of these results are yielded by the instrument only during clear sunshine, the rest are possible only during cloudless clear nights. Thus the *Yantrarājāgama* admirably integrates the science of this astronomical instrument of non-Indian origin with India's indigenous astronomy (*golagaṇita*) and indeed heralds in respect of the science of the Zodiac, a departure from the hackneyed line of earlier Sanskrit astronomical treatises.

A brief commentary on the above work called *Yantrarājāgama-vyākhyāna* was composed about Śaka 1300 or Saṁvat 1435 (=c.1378) by Mahendrasūri's pupil, Malayendusūri. Some other commentaries and digests also are known. Recently, a broken manuscript of an old extensive commentary entitled *Yantrakalāvilāsinī* alias *Vilāsavatī* by one Goparāja was traced in the collection of the Nagpur University Library. Goparāja flourished about 1540 A.D., he belonged to a renowned Vidarbha family of astronomers originally hailing from Dadhigrāma near Acalapura. The *Yantrarājāgama* and the commentaries thereon by Malayendusūri and Goparāja have an important bearing on the history of the reign of Firuz Shah Tughluk which has remained unnoticed so far. The colophonic verse recurring at the end of each of the five chapters informs that Mahendrasūri, the author of the *Yantrarājāgama*, was the chief astronomer in the royal court of King Peroja (Firuz Shah Tughluk) while Goparāja clearly states that Mahendrasūri wrote his work under instructions from *Mahārājādhirāja* Perojaśāha stationed at Perojābāda (Firuzabad) in the Arab Era 771 corresponding to Saṁvat 1427. Thus the *Yantrarājāgama* was undoubtedly composed under the patronage of the Emperor Firuz Shah Tughluk. Henceforth, no historian of Firuz Shah Tughluk can afford to ignore this fact.

—*JIH* Vol. XLV Pt. 2, August 1967, pp. 357–67

**Kulshreshtha, R. B.**

## SOURCE OF KĀLIDĀSA'S *ṚTUSAṀHĀRA*

A glance at verses 73 to 79 of the third *khaṇḍa of Viṣṇudharmottara* Purāṇa shows that the *Ṛtusaṁhāra* is based on them. This Purāṇa gives an elaborate study of poetry, drama, singing, dancing, painting, sculpture and architecture. The aforesaid verses of *adhyāya* 42 deal with the delineation of seasons. Kālidāsa follows instructions given in the *ślokas* with regard to the trees, flowers, birds and beasts etc.

The story of *Vikramorvaśīya* comes close to that in the first khaṇḍa of the *Viṣṇudharmottara Purāṇa*

—*JGJRI* Vol. XXII Pts. 1-2, November-February 1965, pp. 97–101

**Mehta, R. N.**

### MANKANIKA BHUKTI

Mankani is situated on a part of a mound about 7 kilometers to the east of Sankheda in Baroda district. Parts of this mound are covered by a dilapidated fort-wall. The mosque and the wall are constructed with old material. On the eastern side, stands a lovely *pañcaratha* temple of Raṇamukteśvara Mahādeva facing east, of which the *Pīṭha*, Maṇḍovara and parts of the *Śikhara* are still preserved. On plan, it has a rectangular *garbhagṛha*, small *antarāla*, and a simple porch which might be a later addition. The *Pīṭha* consists of heavy mouldings, over which rises the Maṇḍovara surmounted by *Chadyā*. Over the ornate Maṇḍovara is the high *śikhara*. The lintel of the door-frame carries the *Navagraha* figures. Śaivite deities *Lakulīśa*, *Cāmuṇḍā*, *Naṭarāja*, *Gajasaṁhāramūrti* and *Andhakavadha* are present. Only Sūrya is not directly associated with Śiva. On the *Jaṅghā* are depicted the Dikpālas, Apsarās and Sādhus.

The Kudu ornament of the temple, may ascribe this temple to the late period of the Rāṣṭrakūtas or the period of the Caulukyas of Lāṭa, who moved in the area after the Rāṣṭrakūṭas. As such, it seems to belong to the 10th or 11th century A.D.

The presence of innumerable sculptured stones indicates the presence of many mediaeval temples at this site.

The Śaiva and Vaiṣṇava figures side by side show that Śaiva and Vaiṣṇava cults flourised side by side. An inscription of *Saṁvat* 1637 mentions the making of a step-well. There are also step-wells and temples of a later period at this place. Further archaeological work will clear the picture.

—*JMSB* Vol. XVI No. 1, April 1967, pp. 1–7

**Mirashi, V. V.**

### *UTTARARĀMACARITA* AND *KUNDAMĀLĀ*

The name of the author of *Kundamālā* as it appears in a Tanjore manuscript is Dhīranāga and not Diṁnāga. The article then discusses the plot-construction of both these dramas, and concludes that in point of originality and imaginative ingenuity *Uttararāmacarita* excels *Kundamālā*.

-*Nav.*Vol. XX No. 7, April 1967, pp. 35–46

**Mirashi, V. V.**
*UTTARARĀMACARITA* ĀṆI *KUNDAMĀLĀ*

Both these dramas deal with Rāma's life after coronation and as such a few incidents and expressions are similar in both the questions : who is the borrower ?

Dhiranāga copies from his predecessors, while Bhavabhūti does not. Conclusion : (a) the author of the Kundamālā is not Diṁnāga, but Dhīranāga. (b) the Kundamālā was composed between 8th and 11th A.D.

—*Nav.* Vol. XX No. 8, May 1967, pp. 25–30

**Mirashi, V.V.**
LOCATION OF THE NAIMIṢA FOREST

References to the Naimiṣa forest occur in the Vedic works, the Epics and the Purāṇas. It is mentioned in the *Kāṭhaka Śaṁhitā* of the *Black Yajurveda* (X. 6), the *Pañcaviṃśa* (25.6.4.), the *Śāṅkhāyana* and the *Kauśītaki* (26.5) *Brāhmaṇas*. The last recension of the *Mahābhārata* was compiled in the Naimiṣa forest. According to the *Rāmāyaṇa* (Uttara, 91.8-9; 15), Rāma's *Aśvamedha* sacrifice was performed in the Naimiṣavana on the bank of the river Gomatī.

The Rāmāyaṇa statement that Naimiṣāraṇya was situated on the Gomatī is supported by the *Brahmāṇḍa-purāṇa* (I.2.9), and *Vāyupurāṇa*. On this ground, Naimiṣāraṇya is identified with Nimsar on the Gomatī, a railway station of that name on the North-Eastern Railway, 20 miles from Sitapur and 45 miles north-east of Lucknow. The similarity of the two place-names lends colour to the identification. But some considerations throw doubt on this identification. In *Mahābhārata* (III. 85.3-9), the Naimiṣa forest is mentioned while enumerating the holy *tīrthas* in the eastern direction where was also situated the holy *tīrtha* Gayā, indicating thereby that the Naimiṣāraṇya was situated in the east and not very far from Gayā. This is supported by *Mahābhārata* (III. 93.1 ff.) which describes how the Pāṇḍavas living at Kāmyaka, the same as Kaman, the headquarters of a tehsil of the same name in the former Bharatpur State, during their exile proceeded in the east and reached Naimiṣāraṇya before going to Prayāga and Gayā. This shows that Naimiṣāraṇya was situated in the same direction not very far from Prayāga and Gayā. Neither of these two passages would suit the identification of Naimiṣāraṇya with Nimsar; for it is not in the vicinity of Prayāga and Gayā. Moreover, if the Pāṇḍavas had to reach Nimsar from their habitation Kāmyaka or in Kaman, they would have proceeded to the north and not to the east as stated in the *Mahābhārata*. Thus, notwithstanding the similarity in the two place-names Naimiṣāraṇya cannot be located near Nimsar.

The description of Rāma's *Aśvamedha* in the Naimiṣāraṇya in the *Rāmāyaṇa* Uttara, Canto 92 f., indicates that the place was situated not very far from both Ayodhyā and Vālmīki's hermitage. This is also corroborated by the description in the *Kundamālā*, a Sanskrit play by Dhīranāga, who probably lived in the 9th or 10th century A.D. Now, Prof. Mirashi regards the location of Vālmīki's hermitage at Bithoor, near Cawnpur; to be incorrect and himself locates it on the southern Tamasā, now called Tons, near its confluence with the Gaṅgā about 18 miles to the south-east of Allahabad. The Naimiṣāraṇya forest was probably situated almost due north of this place on the bank of the Gomatī. This forest was probably included in the modern Sultanpur District of Uttar Pradesh, though now there is no place in the district which bears a name resembling Naimiṣāraṇya.

—*Pur.* Vol. X No. 1, January 1968, pp. 27–34

**Mirchandani, B.D.**

## ON HIUEN T'SIANG'S TRAVELS IN BALUCHISTAN

The paper aims at identifying the countries visited by Hiuen T'siang from the time he left Sin-tu till he reached Fa-la-na, whence he proceeded by way of Ghazni to China. For this, the author has taken into account the evidence the earliest Muslim chronicle of Sind called the *Chach-nāmā* and the writings of the medieval Arab geographers, which shed light on the historical geography of Sind and Baluchistan. The identifications proposed by the author are diametrically different from those generally accepted by historians. It is because the author does not accept the commonly held equation of Hiuen T'siang's Sin-tu with the province of Sind and instead locates it in the tract of the country now known as Derajat, together probably with some small area to the the south of it, in the Panjab. It should be noted in this connection that the level portion of the Dera Ghazi Khan District (the southernmost of the three revenue districts of Derajat) along the Indus, capable of irrigation either by canals, wells, or by inundation direct from the river, is even at the present day called Sindh after the river Indus. It is suggested that Pi-shen-p'o-pu-lo, the name of the capital of the province of Sin-tu, should be rendered as Vṛṣadarbhapura, which was situated in the south of the present Dera Ghazi Khan District, somewhere below the point of confluence of the Panjnad with the Indus and close to the western bank of the latter river.

Other identifications proposed by the author are I. A-tien-p'o-chih-lo or 'O-tien-p'o-chi-lo=Armabel which, according to the *Chach-nāmā*, was a Buddhist principality subject to the kingdom of Sind, on the high road to Makran; modern Las Bela state, to the west of Sind, on the coast of Baluchistan. Its capital, Khie-tsi-shi-fa-lo, was probably at Gondakahar, 11 miles to the north-west of Bela. II. Long-kie-lo=Makran, particularly its most favoured tract, the Kej valley. Its capital, Su-nu-li-chi-fa-lo, corresponds to Kasarkand, 75 miles as the crow flies to the west of Gayāb, situated near the western extremity of the Kech valley. III. Pi-to-shi-lo=the district of Turan. Its unnamed capital probably corresponded to Kusdar. It is suggested that Pi-to-shi-lo should be rendered as Paṭṭaśilā. IV. 'O-fan-ch'a=Budha (spelt also Budah, Budahah, Budhiya, etc.) with its capital at Kandābil, identified with modern Gandāva, the headquarters of the modern Kachhi District in Baluchistan. Another capital of this district mentioned in the *Chach-nāmā* was Kākārāj, called Siwis (Siwi) by the natives. It has been identified with present Sibi, which lies close to the eastern border of Kachhi, 70 miles as the crow flies north-east of Gandāva. V. Fa-la-na=it lay across a main east-west route leading from India through Northern Baluchistan to Central Asia. It included a considerable part of Loralai District and the adjacent tract to the west, together probably with the Bolan Pass. Its unnamed capital was at or near Duki. VI. Tsao-ku-t'a=Arachosia of the classical writers and Zābul and Zābulistan of Arab authors. VII. Ki-kiang-na=the Kikānān of the *Chach-nāmā* and the Arab writers, in the Quetta-Pishin region.

—*JIH* Vol. XLV Pt. 2, August 1967, pp. 309–55

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**Nagar, Ravishankar**

## VYAÑJANĀYĀḤ SVARŪPAṆI VIKĀSAŚCA (THE NATURE AND GROWTH OF *VYAÑJANĀ*)

In the various etymologies of the word *dhvani*, it is the manifestation of the concealed sense which is important. It is so in Vedānta, Sāṁkhya, Nāṭyaśāstra and the *sphoṭa* of the grammarians. The importance of *vyañjanā* in *Kāvyaśāstra* was first recognised by Ānandavardhana and Abhinavagupta. Bhāmaha and Udbhaṭa faintly echoed this concept. Daṇḍīn accepts the suggested sense in *paryāyokta*. Vāmana too accepts *vyañjanā* his concept of *vakrokti*.

—*Sag*. Vol. V No.2, Saṁvat 2023, pp. 119–49

**Nagar, Ravishankar**

### KĀVYASYA PRAYOJANAM LAKṢAṆAM CA (IMPORT AND CHARACTERISTICS OF *KĀVYA*)

Maṁmaṭa synthesized the *dhvani* with *Alaṁkāra*. His definition of *dhvani* is an essence of all the previous views regarding the soul of *Kāvya*.

—*VS* Vol. IV No. 2, February 1967, pp. 114–22

**Ojha, K. N.**

### PROPAGATION OF BUDDHISM BEYOND THE LAND OF ITS ORIGIN

Aśoka piyadassi was the first emperor to propagate Buddhism beyond India. He sent missionaries to Syria (then under Antichus Conatus), to Epirus (under Alexandar), to Ceylon and to Burma.

The credit of spreading Buddhism beyond India goes more to non-Indian communities than to Indians. In developing Sino-Indian relations through trade and cultural exchanges, the Indo-Scythians were the first to export Buddhist texts to China through the yue-Tche towards the end of the 2nd cent. B.C. The place of Kaniṣka, an Indo-scythian, ranks next to Aśoka in spreading Buddhism outside India Lokakṣema, Tchekiden, Dharmaraksha who translated Buddhist texts into Chinese, were Indo-Scythians. Among the Parthians who come next, Nagan Che Kao and Nagan Hiuan are important. The latter translated ugraparipṛcha and Dvādasanidāna. Sogdians and the Kuchans, also greatly helped Buddhism.

China took Buddhism to Korea and Japan. In Korea Buddhism entered in 374 A.D. and in Japan in 552 A.D.

Buddhism entered Tibet through the marriage of king Srong-bisan-Gampo (630-698 A.D.) with a Nepalese as well as a Chinese princess, both of whom brought Buddhist monks to Tibet.

Burma, Champa, Camboy, Siam, Laos accepted Theravad. Credit for this goes to Buddhaghoṣa, who utilised the Ceylonese base for the propagation of Buddhism in this area. Due to the influence of Bengal and Assam, Mūla Sarvāstivādins had their strongholds in Sumatra, Java, Borneo and Bali.

In modern times, Buddhism has engaged attention of scholars from Germany, France and Russia.

—*MBO*. Vol. LXXV No. 12, December 1967, pp. 394–98

**Okell, John**

## 'TRANSLATION' AND 'EMBELLISHMENT' IN AN EARLY BURMESE JĀTAKA POEM

A considerable amount of the Burmese literature consists of translations or adaptations from Buddhist texts in Pāli. The earliest surviving Burmese poetry dates from between 1450 and 1550, many of the poems being *pyo*.

In this article, the author examines the *Kogan Pyo* written in 1523 by Shin Raṭṭhasāra, and based on *Hattipāla-Jātaka*. The story of this Jātaka is : the childless king Esukāri bargains with his childless Brahmin Chaplain that if the latter was the first to have a son, the child will be the heir to the throne. Under threat from the Chaplain, a true spirit persuades four virtuous brothers in heaven to be reborn in the world of men. For fear of being corrupted by royal luxury, they prefer to be born of the Brahmin's wife. But on being offered the crown, each of them in turn refuses it and goes away to embrace religious life. Bereft of his son, the Brahmin decides to join them in the forest; followed by his wife, the king, the queen, all the people and seven other kings and their followers. This great company lives in virtue in the Himālayas in a hermitage and are saved, by Hatthipāla's teaching, from rebirth.

The epilogue implies that in that existence, the Buddha himself was Hatthipāla, his own father Śuddhodana was king Esukāri, and certain of his disciples were the Brahmin, the younger brothers etc.

The other feature of the Jātaka, important for the present purpose, is the *gāthās*, short verses 26 in number. Parts of the *pyo* poem are in a comparatively simple style, while others are complex and ornate. Characteristics of the ornate style are the elaborate metaphors; lengthy similes; parallel verses; and learned allusions to Indian cosmology, astrology, grammar, *etc*. Then there are frequent verbal devices, often displaying considerable ingenuity. None of these features is found in the passages in the simple style.

The two styles are used for distinct purposes. The use of simple style is confined to the narrative parts of the Jātaka, which are rendered more or less faithfully into Burmese verse. The thought in the *pyo* keeps quite closely to the text of the *gāthā*. There are passages called *Ghwai* which are not expansions of Jātaka material but are rather a stylized massing together of epithets or discriptive material in praise of a person or a place.

—*JRAS* Pts. 3-4, 1967, pp. 133-48

**Pillai, K. Raghavan**

### INTRODUCTION TO *NĪLAKAṆṬHASAṀDEŚA*

*Nīlakaṇṭhasaṁdeśa* appeared in Sanskrit Journal of the Kerala University manuscripts Library, Vol. XIII, No. 2, pp. 3–28.

The author is Śrīdhara Nambi of Punnaśśeri at Paṭṭambi in north Kerala was born in 1774. He also composed *Vikramādityacarita* and *Bhāgavatam Ekādaśa Skandha* in malayalam. According to P. Govinda Pillai, he is the author of *Paridevanaśataka*, *Bhāgavatasaṁgraha*, *Mauḍhyagaṇita* and *Aṣṭakāvali*.

*Nilakaṇṭhasaṁdeśa* consists of 126 verses describing the despatch of a message of love through a peacock. It speaks of a fight between the Zamorin and Hyder Ali of Mysore at the battle field of Tāluśrī.

The author imitates *Meghasandeśa* and the *Śukasandeśa*, not only in ideas but also in verbalisation.

—*Jker. U* Vol. XV No. 4, 1966, pp. 89–97

**Pillai, K. R.**

### INTRODUCTION TO *VASUMATĪCITRASENĪYAM*

The *Vasumatīcitrasenīyam*, a drama in five acts, was first published in the Quarterly Sanskrit Journal of the Kerala University Manuscripts Library, Vol. XIII No. 4 to Vol. XV No. I. It was composed by Appayadikṣita III, a grandnephew of Appayadikṣita I. It was written in the middle of the 17 century A.D.

—*Jker. U* Vol. XV No. 3, 1965, pp. 93–104

**Pusalkar, A.D.**

### HISTORICAL WORKS IN SANSKRIT

1. *Praśastis* found in inscriptions after genealogy and the account of the ruling prince.

2. The *Harṣacarita* of Bāṇa, is more a romantic story than a sober history.

3. *Gauḍavaho* of Vākpatirāja, in Prākrit describes the compaigns of king Yaśovarman which are corroborated by inscriptions.

4. *Bhuvanābhyudaya* of Śaṅkuka, describing the battle between Mamma and Utpala of Kashmir, is lost.

5. *Navasāhasāṅkacarita* of Padmagupta or Parimala describing the marriage of Paramāra king Sindhurāja Navasāhasāṁka, mixes historical events with mythical narration.

6. *Vikramāṅkadevacarita* of Bilhaṇa contains the theme of the Cālukyan royal wars and marriages. It is supported by inscriptional evidence. Bilhaṇa's other work, *Karṇasundarī* describes the secret love of the Cālukya prince for Karṇasundarī and his marriage with her.

7. *Rājataraṅgiṇī* of Kalhaṇa is the nearest approach to history according to modern conception. Kalhaṇa utilised more than 11 dynastic chronicles besides, the *Nīlamatapurāṇa.* He further consulted inscriptions, land-grants, *praśastis*, written texts, coins, living traditions and folklore.

8. *Dvitīya Rājataraṅgiṇī* by Jonarāja, a continuation of Kalhaṇa's work, was intended to bring the history of Kashmir upto the time of his patron Zain-ul 'Abadin, but he died before completing the work.

9. *Rāmacrita* of Sandhyākaranandin gives details of the eventful career of Rāmapāla.

10. *Pṛthvīrājavijaya*, probably by Jayānaka of Kashmir contains conventional description of the victories of the Cāhamāna king Pṛthvīrāja of Ajmer along with a short account of his ancestors. It was written during Pṛthvīrāja's life-time probably between 1161-92 A.D., to celebrate his victory over Shihāb-ud-dīn Muhammad at Tarain.

11. *Hammīra-mahākāvya* of Nayacandrasūri, describing the heroic deeds of Hammīra, the last ruler of the Cāhamāna dynasty, offers historical events generally corroborated by contemporary Muslim chronicles.

12. *Kumārapālacarita* or *Dvyāśrayakāvya* of Hemacandra,—partly in Sanskrit and partly in Prākrit, gives simultaneously an account of the Caulukyas from Mūlarāja to Kumārapāla.

13. *Mudrita-kumudacandra* of Yaśascandra, son of Padmacandra, is a drama dealing with the controversy between the two Jaina teachers of Śvetāmbara Devacandra and Digambara Kumudacandra in Siddha Rājas's court, resulting in the defeat and explusion of the Digambaras from Gujarat.

14. *Moharāja-parājaya* of Yaśaḥpāla, son of Dhanadeva is an allegorical drama describing the conversion of king Kumārapāla to Jainism and his marriage with *kṛpāsundarī.*

15. The Prākrit *Kumārapāla-pratibodha* of Somaprabhā, son of Śrīpāla gives the teachings of Jainism as preached by Hemacandra to Kumārapāla, resulting in the latter's conversion.

16. *Kumārapāla-bhūpāla-carita* of Jayasiṁhasūri II, completed in A.D. 1365. Of its 10 cantos, the first gives accounts of the Mūlarāja's origin, not found elsewhere.

17. *Kumārapāla-prabandha* of Jinamaṇḍana (A.D. 1442) is a loose compilation of material collected from unreliable sources.

18. *Kīrtikaumudī* of Someśvara, a penegyric of Vastupāla, minister of the Vāghelā kings Lavaṇaprasāda and Vīradhavala, deals with the history of the Vāghelā dynasty of Gujarat.

19. *Surathotsava* of Someśvara, in 15 cantos, gives the history of the family of the poet in its last canto, the concluding verses being in eulogy of Vastupāla.

20. *Sukṛtasaṁkīrtana* of Arisiṁha, a protége of Vastupāla, deals with the pilgrimages and religious and charitable activities of Vastupāla.

21. *Vasantavilāsa* of Bālacandrasūri is an account of Vastupāla's life. The Caulukya kings are praised in canto III.

22. *Sukṛtakīrtikalloinī* of Udayaprabhasūri, an eulogy of kings Vastupāla and Tejaḥpāla, gives not only the genealogy of Vastupāla, but also the genealogy of the Cāpotakaṭas and the Caulukyas.

23. *Vastupālacarita* of Jinaharṣa speaks of Vastupāla as a statesman, warrior, philanthropist, constructor of temples, poet and patron of poets. He established big libraries.

24. *Hamīramadamardana* of Jayasiṁhasūri describes the alliances of Vīradhavala, the greatness of Vastupāla as a politician, and the defeat of a Muslim prince.

25. *Prabhāvaka-carita* of Prabhācandra, beginning from Vajrasvāmī and ending with Hemacandra, gives stories about many kings as a background to the activities of the Ācāryas.

26. *Prabandhacintāmaṇi* of Merutuṅga : the portion dealing with the time nearer the author's own has some historical value.

27. *Vicārasreṇī* of Merutuṅga (unpublished) gives chronology of several dynasties, including that of the Caulukyas.

28. *Prabandhakośa* of Rājaśekhara sūri a collection of 24 stories written at Delhi in A.D. 1348, refers to religious teachers, poets, kings and laymen in royal service.

29. *Jagaḍūcarita* of Sarvānanda is a cycle of stories and legends woven round a merchant who did much for his native town in Gujarat.

30. *Rājavinoda* of Udayarāja deals with the life of his patron, Sultan Mahmud of Begarha of Ahmedabad.

31. *Guruguṇaratnākara* of Soma Caritragaṇi (1845), describing the life of Lakṣmīsaragani of Tapāgaccha, is of considerable importance for the history of Gujarat. It mentions the prāgvāṭa dynasty.

—*OH* Vol. XII Pt. 2, July-December 1964, pp. 55–71

**Radha Krishna**

### KĀLIDĀSASYA KĀVYE RĀṢṬROTHĀNA-TATTVANI (ELEMENTS OF THE EVOLUTION OF STATE IN THE WORKS OF KĀLIDĀSA)

This paper discusses with illustrations the elements of State referred to in the various works of Kālidāsa.

—*Sap*. Vol. XIV No. 12, September 1967, pp. 90–92

**Rajpurohit Bhagvatilal**

### ABHIŚAPTA PĀTRON KĀ PRAṆETĀ-KĀLIDĀSA

Kālidāsa takes pleasure in getting his characters cursed and the stories he tells revolve round these characters. The curses lead the individuals to loftier heights and transform them into ideal characters thereby making the works of Kālidāsa immortal.

—*Vina*. Vol. XL No. 11, September 1967, pp. 575–76

**Ruegg, D. Seyfort**

### ON A YOGA TREATISE IN SANSKRIT FROM QIZÏL

The third German 'Turfan' expedition discovered from Qizïl, in the region of Kučā, some 60 years ago, a manuscript written on birch-bark in Brāhmī containing two treatises on Buddhist Yoga. The first text is of *Yogavidhi* covering 114 leaves published by Dr. Schlingloff in the *Indo-Iranian Journal* [7 (1964), pp. 146–155] and the second work has been edited with translation and introduction in the series published by the Berlin Academy.

The title and the author of this second work on Yoga cannot be made out from the fragmentary condition of the manuscript. The editor has been able to recover about 42 per cent of the original work by collating the incomplete birch-bark manuscript with three paper fragments of the same text, two from Qizïl itself and the third from Sorčuq. It is likely that the 'Qizïl text' or at least the doctrines and the techniques it expounds came from Kashmir. Its subject matter is related to that of a number of treatises on Yoga emanating from the Sarvāstivāda school of Kashmir and even its categories bear a close resemblance to those accepted by this school. The topics with which the meditational practices are described in the treatise are : Practices bearing on meditation on the unpleasant, *etc.*, Mindfulness through observation of in-breathing and out-breathing ; Practice having its object-(a) the Elements, (b) the Group, the counter agents against *ātmadṛṣṭi*, (c) the Bases, the counter agents against *bhava-bhoga-tṛṣṇā*; contemplation on Origination in dependence, the counteragent against *moha* or *ajñāna*; Meditation having its object the immeasurable, and so on.

Each of these practices serves as a counter agent or antidote against certain obstacles. Most of the categories of the 'Qizïl text are found in the *Aṅguttara-nikāya* and the *Ekottar-āgama*. These categories have been reduced to pentad in several treatises emanating from the Kashmir Sarvāstīvāda school. This text throws fresh light on certain problems, and in particular it justifies Demiéville's plea for a cautious approach to the question of the origin of apparently Mahāyānist elements in the Yoga or 'Dhyāna' texts emanating from the Sarvāstivādin school.

The co-existence in this treatise of a Srāvaka and Yogācāra Bodhisattva ideal is remarkable. It contains, ideas that came to be closely associated with the Vajrayāna. In this regard, the reference to *abhiṣekas* sealing a meditative attainment deserve mention, for they anticipate a process familiar especially in the Tāntrika literature.

M-Eliade suggested that certain meditative techniques, including the good go back to Shamanism, in which the cutting up by spirits of the shaman is a characteristic theme ; and that in the case of *good,* we are faced with a mystical revalorization of a Shamanistic initiatory scheme consisting in the 'putting to death' of the Shaman by 'demons.' But the exact modalities of the dependence of *good* on some aboriginal shamanistic techniques are not altogether clear, the more so since this theory in based on the *Prajñāpāramitā, etc.*

The technical vocabulary, particularly the word *āśraya*, of this text is also of considerable interest. The meditation comes to an end when the whole of the knowable (*jñeya*) enters into the *āśraya* or *kāya* of the Yogācāra. This also demonstrates that the yogic processes involved in these meditations are not ecstatic but 'enstatic.'

—*JAOS* Vol. LXXXVII No. 2, April–June 1967, pp. 157-65

**Sanskritayan, Rahula**

### BAUDDHA SIDDHA SĀHITYA (BUDDHIST SIDDHA LITERATURE)

The 84 Siddhas spoken of here were the promoters of the Vajrayāna School. They adhered to no personal disciplines and recognised no castes.

The capacity for self-hypnotisation and for hypnotising others was essential for becoming a Siddha and for this solitude was essential.

The medium of expression of the Siddhas was of course Apabhraṁśa. Siddha Sarahapādu was the first in the line of the 84 Siddhas, he started this tradition about the middle of the 8th century A.D. It continued for nearly 300 years and then concluded with the last Siddha Kalpa, who lived about the middle of the 11th century A.D. Notable among the Siddhas were, Sarahapā, Jallanihara and Kanhapā. Among women Siddhas are known, Maṇibhadrā, Mekhalā-pa, Kaṅkhalā and Lakshmīkarā.

Sarahapā was born in a learned Brahmin family in Ragyin town, which may be the modern Bhagalpur of Bihar. He studied grammar, literature and the Vedas at home and then entered the Nālandā University, where he studied with Haribhadra, an authority on logic and philosophy.

Later he came to be known as Rāhulabhadra and Sarojavajra. He became a teacher at Nālandā and used to go far and wide in search of solitude.

Sarahapā was called the Second Buddha.

—*SPA* Vol. LI Nos. 1–2 Śaka 1887 pp. 3–21

**Sastri, Prabhakara**

### VRAJANĀTHO BHAṬṬAH : TASYA *PADYA-TARAṄGIṆĪ* CA (VRAJANĀTHA BHAṬṬA AND HIS *PADYA-TARAṄGIṆĪ*)

Vrajanātha Bhaṭṭa was the grandson of Deva Bhaṭṭa and son of Prabhākara Bhaṭṭa. He had a brother named Gokulanātha, and an uncle named Ratnākara Bhaṭṭa Pauṇḍarīka. Vrajanātha Bhaṭṭa was one of the priests in the horse-sacrifice (*haya-medha*) performed by Mahārāja Jaya-siṁha Savāī II, the founder of the city of Jaipur (A.D. 1699-1743). References to Vrajanātha Bhaṭṭa are found in the poem *Jayavaṁśa* of Sītārāma Bhaṭṭa (1818-1835 A.D.), in the poem *Īśvara-vilāsa* of Śrīkṛṣṇa Bhaṭṭa and in the *Mādhavārya Śataka* of Śyāmasundara Śarmā composed in V.S. 1812.

*Īśvara-vilāsa* (edited by P.K. Gode) shows that Vrajanātha Bhaṭṭa was the disciple of Vallabhācārya. His name is mentioned in a letter, dated 16th August, 1734 in the *Peshwā Drafter Saṁgraha*, Part 30, Serial No. 108, reproduced by Gode. Reference to him has also been made in the *Register Qaumwār Dastūr*, Part 2, p. 24 in V.S. 1776. Since *Mādhavārya-śataka* makes mention of this poet in the present tense, it appears that Vrajanātha lived in Jaipur from V.S. 1776 to V.S. 1812.

There are three manuscripts of *Padyataraṅgiṇī* in the collection of the Bhandarkar Oriental Research Institute, Poona, and one in the Asiatic Society of Bengal, Calcutta. Three of these manuscripts are incomplete. Only the third manuscript of *BORI*, which is the oldest of all, is complete in 12 *taraṅgas*. The Asiatic Society manuscript is preserved only up to the verse 51 of the 9th *taraṅga*.

After this description, the author of the article gives the table of contents of the Asiatic Society manuscript of this anthology.

—*Sag*. Vol. VI No. 2, 2024, pp. 161—68

**Sharma, Devidatt**

### KĀLIDĀSA KE MĀNAVETARA PĀTRA (EXTRA-HUMAN SUBJECTS OF KĀLIDĀSA)

For Kālidāsa, there is no creation superior to man. Kālidāsa, however, has not neglected other objects of Universe, which may be divided into (1) supernatural, comprising gods and goddesses and other beings and (2) natural, which comprise all objects of nature, including vegetation and animal world. The supernatural and the natural subjects have both human feelings and sentiments, which they express, when occasion demands.

—*Sap*. Vol. XIV No. 2, February 1967, pp.27–39

**Sharma, Punkar**

### *PĀRŚVĀBHYUDAYAKĀVYAM*-EKA VIŚLEṢAṆA (*PĀRŚVĀBHYUDAYAKĀVYAM*—AN ANALYSIS)

*Pārśvābhyudayakāvyam* is a Jaina work composed by Jinasenācārya. It is a *dūta-kāvya* composed in the style of *Meghadūta* which it imitates.

—*Ane*. Vol. XIX No. 6, February 1967, pp. 372–75

**Shastri, Devendrakumar**

### DHANAPĀLA VIRACHITA *BHAVIṢAYATTAKAHĀ* AURA USAKĪ RACANĀ-TITHI (*BHAVIṢAYATTAKAHĀ* OF DHANAPĀLA AND THE DATE OF ITS COMPOSITION)

*Bhaviṣayattakahā* of Dhanapāla reflects the historical and cultural conditions prevailing in medieval India. The work was composed by Dhanapāla on *Pauṣa* Śukla *Dvādaṣī* in *Saṁ.* 1363 (1336 A.D.) during the reign of Md. Bin Tughlaq. Many important events of the reign of Mohammad Bin Tughlaq have been referred to in the work.

—*Ane.* Vol. XX No. 1, April 1967, pp. 33–39

**Shastri, Shiv Raj**

### ON THE INTERPRETATION OF MEGHADŪTA (UTTARAMEGHA, VERSE 41)

While discussing verse 41 in the Uttaramegha the author observes that Mallinātha's interpretation of the first line of the verse is not satisfactory. He shows by illustrating the usage of the expression *Mama Vacanāt* and the line in the sense of 'in my words' or 'in my name' from Kālidāsa's own works as well as from the works of Śūdraka, Bhaṭṭa Nārāyaṇa and others that the word *Vācanāt* should be construed with both *mama* and *ātmanaḥ*, as it is done by Pūrṇasarasvatī and Bharata Mallika in their commentaries on Meghadūta, and the first line of the verse should be understood to mean : 'O long-lived one, own your behalf as well as on my behalf, tell her in the following manner in order to do good to her'.

—*KURJ* Vol. I No. 1, March 1967, pp. 231–36

**Sohoni, S.V.**

### *MEGHADŪTA* : CHOICE OF ROUTE

Yakṣa was expected to be back in Alakā on *ekādaśī* in the month of *Āśvin.* The cloud's journey commenced on the first day of *Āṣāḍha.* As Yakṣa advised his wife to pass somehow the duration of four months, the itinerary was assumed to last for 10 days from Rāmagiri to Alakā, a distance of about 1300 miles.

Mount Kailāsa is almost direct north of Rāmagiri (Ramtak); by a short route *via* Almora and Lipa Lekh Pass; yet a much more westerly route, *via* Hardwar, was selected for the following reasons: It gave Kālidāsa an opportunity to break new ground for geographical description. Secondly, he wanted to avoid repetition in describing features and localities already described by him in his other works. Ujjayinī, Pāṭaliputra and Ayodhyā were important political centres of the Gupta empire, and journeys to these centres from Nandivaradhana and Ujjayinī, the other two he had described in his *Raghuvaṁsa* (Chapters 13 and 16).

*Meghadūta* seems to be Kālidāsa's final literary output. The idea of avoiding territories of unfriendly rulers, probably also influenced the choice of the route. Apart from this, his messenger suffered from *pitta* and fatigue of journey. Words like *Khinna*, *pari-laghu-payaḥ*, and *vānta* are *Āyurvedic;* removal of fatigue lead to a deed then imply places rich in medicine.

Kālidāsa's knowledge of Indian geography upto Kanakhala was fuller than that beyond it. He made an error in describing Gaṅgā or Mandākinī as lying on the lap of the Kailāsa range-the Gaṅgā and range are on two different sides of Himālaya.

—*JBRSP* Vol. LII Pts. 1-4, January-December 1966, pp. 1-9

**Somani, Ramvallabh**

### PRĀCĪNA RĀJASTHĀNA MEN PAÑCAKULON KĪ VYAVSTHĀ (MANAGEMENT OF *PAÑCAKULAS* IN ANCIENT RAJASTHAN)

Local administration of the major cities in ancjent Rajasthan was in the hands of *Mahājana-sabhās*. They exercised administrative as well as financial powers. Central Govt. used to impose taxes only with the consent of the *Mahājana-sabhās*. The *grāma-sabhās* used to excercise administrative and financial powers in the villages. The *grāma-sabhās* were known as *pañca-kulas*. *Nītivākyāmṛta* of Somadeva recognizes *Karaṇa* as equivalent to *pañca-kula* and names its five members viz. *ādāyaka*, *nibandhaka*, *pratibandhaka*, *vinigrahaka* and *rājādhyakṣa*. The last named member was probably nominated by the king. The head of the *pañcakula was* known as *mahāpañcakulika*. *Samarāichha-kahā*, a work of the 8th century A.D. throws some light on the functions of the *pañcakulas*. The functions mentioned therein are : military aid to the suzerain ruler, distribution of land, detection of thefts, management of temples.

—*Sod. Pat.* Vol. XVIII No. 3, 1967, pp. 59-65

**Subramanian, A. V.**

### RĀMA THEME IN SANSKRIT DRAMAS

Bhāsa's *Pratimānāṭaka* and *Abhiṣekantaka*, effectively portray Rāma as the ideal son and brother. Bhavabhūti is known for his portraiture of the ideal man-and-wife relationship. Murāri, Rājaśekhara and Dāmodara Miśra are mediocre poets. Śaktibhadra paints Lakṣmaṇa as ideal brother. Jayadeva in his *Prasannarāghava* and Rāmabhadra Dīkṣita in his *Jānakī-pariṇaya* show the deep affection subsisting between Rāma and Sītā. Among the minor dramas, Virūpakṣadeva's *Unmattarāghava* shows Rāma as a feckless romanticist. Obviously, he has few of the sixteen qualities associated with the epic hero in the first chapter of the *Bālakāṇḍa*. The Rāma of the *Adbhutadarpaṇa* is, on the other hand, a complex personality given to considerable morbid introspection, but is heroic and can fight the good battle as sanctioned in the canonical books. But his Lakṣmaṇa and Sītā are ferocious and blood-thirsty and display little aptitude for the higher values of life. Only the great love subsisting between the hero and the heroine is effectively displayed in this play.

—*BJ* Vol. XIII No. 19, April 1967, pp. 26–35

**Tripathi, Chanderbhal**

## REMARKS ON "CINQ STROPHES NON IDENTIFÈES"

Chandrabhal Tripathi has identified and modified two of the five verses in the Folio, "Cinq strophes non identifées" edited by Bernard Pauly from amongst the Paris Collection of Sanskrit Fragments discovered in Central Asia. According to him, the second of the five verses corresponds to the 160th verse of a recent publication, the *Subhāṣita Ratna Karaṇḍaka,* and ascribed to Ārya Śūra. He attemps a critical collation of these two versions and offers the resulting verse in this article. In the Jātaka Mālā (1.4) of Ārya Śūra he detects the fourth verse and to him this brings a nice solution to the "Thybrid" form and other problems of the verse as read and reconstructed by E. Pauly.

—*SVUOJ* Vol. VII Pts. 1–2, 1964, pp. 27–31

**Thite, G. U.**

## MAMMAṬAVIŚVANĀTHAYOḤ KĀVYALAKṢAṆA PRAYOJANE (CHARACTERISTICS AND PURPOSE OF POETRY ACCORDING TO MAMMAṬA AND VIŚVANĀTHA)

Mammaṭa and Viśvanātha are unanimous in proclaiming the importance of *rasa* in poetry. Both are protagonists of *dhavani.*

And yet they differ on the *kāvyalakṣaṇa*. Viśvanātha refutes the definition of *kāvya* given by Mammaṭa and puts forth his own definition as *vākyam rasātmakam kāvyam*. According to Viśvanātha *rasa*, *bhāva* and *rasābhāsa* are poetry. Jagannātha criticises the definition of Viśvanātha.

As regards the *prayojana* of poetry, Mammaṭa's view is acceptable to many. Viśvanātha in giving the purpose, does not distinguish between *kavi* and *rasika*. It is a wonder that Viśvanātha, does not mention *ānanda* as the *prayojana*.

—*SS* Vol. XXI No. 1, Saṁvat 2023, pp. 54–63

**Upadhyay, Baladev**

## MAHIMNAḤSTAVAVIṢAYE BHRĀNITINIRĀSAḤ

The author refutes the view Mahimnaḥstava is anterior to the verse in *Nyāyamañjarī*.

—*SS* Vol. XXI No. 2, Saṁvat 2023, pp. 173–75

**Tilaksiri, J.**

### ĀBHINAVAGUPTA—A LITERARY CRITIC AND COMMENTATOR (AN ASSESSMENT)

Abhinavagupta follows the usual commentarial method of first stating the prima facie view of a proposition, expanding the original statement of the text, and then proceeds to take up each counter-arguments like a debator, disproving them prior to stating the conclusion. His comprehensive survey of the five *antidhvani* schools is an illustration. He also adopts a consistently critical and uncompromising attitude towards all critics of the *dhvani* theory. A tone of Sarcasm becomes a marked feature of his language in attacking a critic, while analogies are introduced humorously to disarm his opponent. He makes a judicious use of maxims and illustrations of a popular and homely character, common to the disputants in argument.

From his *Dhvanyāloka-locana* we obtain a good account of the controversies of poetical theory from the time of Bharata to the rise of the school of *dhvani*. His *Locana* furnishes the background of knowledge as to how the *Nyāya*, *Mīmāṁsā* and *Vyākaraṇa* schools conceived the function of language, and their theories of knowledge for the understanding of different functions of meaning. He also gives references from Bhartṛhari's *Vākyapadīya* in discussing the significance of giammatical concepts like *śabda*, *nāda*, *dhvani* and *sphoṭa* in relation to their development in poetical theory.

Finally, Abhinavagupta states that there should be a complete identity of the aesthetic experience between the hero (*nāyaka*), poet (*kavi*) and the reader or audience (*śrotṛ*).

—*ABORI* Vol. XLVII Pts. 1-4, 1967, pp. 1-10

**Suryanarayan Vyas**

### KĀLIDĀSA KE KĀLA PARA NAVĪNA PRAKĀŚA (NEW LIGHT ON THE AGE OF KĀLIDĀSA)

Kālidāsa does not recognise Gaṇeśa as the son of Śiva-Pārvatī. He refers to Śarajanmā (Kārttikeya) or Skanda as the son of Śiva-Pārvatī. This may show that the conception of Gaṇeśa as known to-day was not known to Kālidāsa. Though Gaṇapati is known to the Veda and the subsequent literature, but he is not referred to there as the son of Śiva-Pārvatī or a Vighna-rāja as we recognise him to-day. This conception of Gaṇeśa started growing from about the 5th century A.D. and it took shape only after 11th century A.D. That Kālidāsa has not referred to Gaṇeśa may point out that he lived sometimes before the 5th century A.D., may be in the 1st century B.C.

—*VJ* Vol. XVI No. 10, December 1967, pp. 10-12

**Wickramasinghe, Marin**

## INSPIRING SPIRITUAL POETRY OF PĀLI LITERATURE

The study of the growth of Sinhalese culture during 12–15 centuries reveals four broad phases : the first phase is represented by the oldest inscriptions which reflect a culture of unsophisticated agricultural pagans whose religious feelings were roused by the simple ascetic life of the Buddhist monks. The second phase is reflected by the language and content of the later inscriptions and commentaries it is very slightly influenced by the Brāhmaṇical city culture. The third phase in the 12th and 13th centuries reveals a complete change and a break away from the free Buddhist tradition under the domination of the Cola conquerors who harassed the monks and suppressed Buddhism and Buddhist culture. Though Vijayabāhu I freed Ceylon from the Cola yoke and Parākramabāhu I attempted to revive the old Buddhist culture, there was little success owing to the influence of militant Hindu culture on the educated men and women of the city of Polonnaruwa. The fourth phase of Sinhalese language and literature begins with 15th century as a revolt against Brāhmaṇical influence and Sanskrit literary tradition. The most original and independent Sinhalese poem *Guttila* was a product of this renaissance.

**Zari, Krishnadeva**

## KṢEMENDRA KĀ RASAUCITYA DṚṢṬI-DOṢA

Kṣemendra is known for his constructive *aucitya-dṛṣṭi*, which is a kind of discrimination between the good and the bad. Kṣemendra considers *aucitya* to be poetry embedded in *rasa*.

—*Sap*. Vol. XIII No. 12, December 1966, pp. 22–30

# XI MISCELLANEOUS

**Atreya, J.P.**

### RELIGION AND CULTURE

Culture includes all that is man-made; the result of man's work upon natural state of things. Religion on the other hand is man's cognitive, emotional and active attitude towards the universe and the forces controlling it. The religious attitude is as old as human existence and certainly much older than philosophic thought and scientific knowledge and it has determined the trends of human culture. Religion has a great influence on education and mental training, *i.e.*, the culture of man. Religion being the oldest attitude of man, and there being differences in this attitude among individuals and groups, there have arisen differences in the culture of individuals and groups.

—*DI* Vol. VII No. 4, October 1967, pp. 1–4

**Chattopadhyay, A.**

### ANCIENT INDIAN DIETORY IN THE LIGHT OF CARAKA-SAṀHITĀ

The author has made a critical study of the ancient dietory in the light of Caraka-saṁhitā. In his lengthy chapter on Food and Drinks, Caraka has given a detailed account of different kinds of rice, cereals, pulses, fruits, old vegetables *etc.* and different varieties of wine and their qualities. This article deals with rice, meat, vegetables, fruits, regular articles of food, preparations of food, fried and sweet dishes, cooking ingredients, six rasas, sweetmeats, wine, setting of meals and betel and smoking.

–*IAC* Vol. 17 No. 1, January 1968, pp. 57–78

**Dubey, S.P.**

### INDIAN THOUGHT AND TECHNOLOGY

The six systems of Hindu philosophy alongwith non-Vedic philosophies represent manifold growth of the Indian mind.

In ancient times Indian mind developed techniques in diverse fields. Aṣṭādhyāyī of Pāṇini represents the highly developed technique of grammar; Kāmasūtra of Vātsyāyana, that of sex; Arthaśāstra of Kauṭilya, that of politics and the epics of the Mahābhārata and Rāmāyaṇa those of war and kingly duties. The Yogasūtras of Pantañjali set forth the technique of Yoga.

In the Brāhmaṇas, we come across ritualistic technique for obtaining anything worldly or other-worldly. The Atharvaveda presents the stage of applied technique in all the existing sciences, medicine, surgery, genetics, alchemy, astrology, mathematics, chemistry, physics, magic, etc.

In the Upaniṣads, we find two tendencies (positive and negative) running throughout. Though the emphasis of the Upaniṣads is on the spiritual aspect of the Reality, nevertheless the material aspect is not rejected altogether. In the epics and the ethical codes, a balanced view of life is given. Individual life is divided into four stages : studentship, household, forest-dwelling and wandering asceticism. The social life, too, was classified in the four categories: the teacher or priest, the ruler and soldier, the trader or business man, and the servant. There were four ends of human life, righteousness, wealth, enjoyment and spiritual freedom.

The Bhagavadgītā is a treatise on human action and divine technique. The doctrine of loka-saṁgraha is virtual participation in the world in order to continue the process.

The question arises-why, in spite of its realistic attitude towards the world and technical approach towards the life, did Indian thought not produce technological society ? The answer is that the Indian mind never ascribed absolute value to the world life. Most of the religio-philosophical system of India found prosperities of the world as misery in disguise. The two typical instances are those of Naciketas in the Kaṭha and Maitreyī, in the Bṛhadāraṇyaka Upaniṣad. This negative attitude towards the pleasures and perfections of the world found its full expression in the doctrines of the Buddha for the first time. More effective than the Buddhist theory of Śūnyavāda was the absolutism of Śankara who replaced it by Māyāvāda. If Buddha opened the realm of spirit to all castes, Śankara opened it for all ages.

It was only in the 19th century that Western technological materialism entered India. Moslem attacks and British exploitation had impoverished the Indians. Political pressures compelled many to change their religion. Those who were depressed economically and non-discriminating mentally, welcomed technology. The far-sighted ones like Swāmī Vivekānanda, Śri Aurobindo, Rabindranāth Tagore and Mahātmā Gāndhī doubted the utility of technology for India as well as for the world at large, and uttered a warning against its disastrous effects. Vivekānanda suggested that we must always keep the wealth of our own home before our eyes. Aurobindo Ghosh presented an integral view of the East and West on the one hand, and of the noumenon and the phenomenon on the other. Tagore visualised the limits and dangers of technology and realised the need of spiritualism for mankind. Technology has served humanity for long. God save the man ?

It was Mahātmā Gāndhī, who, instead of preaching doctrines gave a practical solution of the problem. He firmly believed that technological society is a violent society. He was against the indiscriminate use of machine and its multiplication. Unfortunately, he could not devote full time to put his ideas into tangible shape. His foremost disciple, Vinobā Bhāve took the task of giving a concrete shape to the Gāndhian way of social revolution by his programme of Sarvodaya. It is hoped that the fast-growing technological monster will not be able to convert the deep-rooted spiritualistic mind of India.

—*Pra.* Vol. XIII Pt. 1, October 1967, pp. 27–42

**Dutt Gupta, Bela**

## EDUCATION IN ANCIENT AND MEDIAEVAL INDIA

Education was conceived as a source of illumination and of self-elevation. An individual when born was considered to incur three debts : debt to gods, to sages and to the departed ancestors. The debt to sages he discharged by study and assimilation of what they had propounded and by maintaining the best cultural traditions of the land.

Institutional pattern of education was slow to develop. There was only class education in the Vedic period. It was obligatory to perform Vedic sacrifices alongwith one's wife. This shows that education of women was not neglected. With the development of Vedic literature, need was felt for competent persons to whom young students could be entrusted. In this period the four āsramas developed. By upanayana, a brahmacārin (i.e. student) was brought near the ācārya (or teacher). Studentship involved establishment of apsycho-religious dialogue between the teacher and the taught. The first duty of the ācārya was to impress on the student the imperatives of personal cleanliness. The students resided at their receptor's house and lead a life of rigorous discipline and vigorous dedication. Their diet was restricted, and even in dress and recreation, strict discipline was maintained. Begging was compulsory. They were required to avoid late rising from bed and eschew mid-day sleep.

The school term began in Sravana (July-August) and ended in Māgha (January-February). Holidays were, however, plenty, new-moon, full-moon, deaths, thunder, rains and so on. The students were taught the four Vedas and the six Vedāṅgas. No fees were levied, but at the completion of studies, the pupils paid *guru-dakṣiṇā*.

The Buddhist education system was a sort of social leveller. It was open to all. The establishment of monastic communities was another feature of Buddhist reform in education. One had to undergo a ceremony of *pabbajjā* at the age of 8, with the permission of one's guardian before one could enter the monastic order (Saṅgha). At the end of this noviciate period, the ceremony of *upasampadā* (final admission) was to take place with unanimous consent of the whole Saṁgha. The neophyte had to affirm his faith in the Buddha, his Dhamma, and his Saṁgha. A student of the Saṁgha was expected to beg his food, do all the labour and manual work at the monastery, and also render service to his teacher.

Buddhist monasteries were far from sectarian outlook. Nor were they purely theological in orientation. Care was taken to impart knowledge about the religious and philosophical tenets of the different sects in Hinduism and Jainism. For the benefit of such students as sought government services or gainful avocations, subjects like Sanskrit literature, astronomy, astrology, medicine, law, polity and administration were included in the curricula. The student teacher ratio never exceeded 10 to 1 at the Nalanda University. Education was imparted through the medium of the language of the common people.

The Jain caityas or temples never developed into public centres of higher learning and Jainism had very little to contribute to the field of education in India.

In the Gupta period of vigorous revival of Brahmanism, education came to be regulated by the Institutes of Manu and other law books. The Śūdras were carefully debarred from learning. A marked change occurred in the new set-up. Vocational education came to be emphasized more and more. Education in medicine, craft and other useful arts was the great hall-mark of the age.

Hardly any claim of a systematic and consistent educational policy can be made on behalf of the Mohammedan invaders prior to the Mughal emperors. Among the latter, Akbar alone commenced a really dynamic and progressive educational policy. He was a great patron of Hindu and Muslim learning. He desired that all the treasures of ancient Indian literature should be studied by Mohammendan students also. Hindus and Mohammendans studied in the same schools and colleges and went through the same curricula. Advanced students were taught ethics, arithmetic, accountancy, agriculture, geometry, astronomy, economics, physics, logic, natural philosophy and history. Akbar's son, Shah Jahan, had streaks of progressive ideas in education, but he is chiefly known for the Imperial College he founded at Delhi. With Aurangzeb, a new era began. His attention was directed more and more to the education of his Mohammedan subjects, for whom he founded numberless schools and colleges.

The nadir of mediaeval education came with the invasion and sacking of Delhi by Nadirshah in A.D. 1739.

—*BRMIC* Vol. VIII No. 8, August 1967, pp. 250–56

**Naidu, P.S.**

### BUDDHISTIC PHILOSOPHY OF EDUCATION-2 II THE TEACHING

In all his teachings Buddha's emphasis is on the ethical purity of action. This purity was linked with *nirvāṇa.* Buddha stressed the need for giving up the desire for desires.

Buddha insisted on inner purity and on the type of physical discipline conducive to its attainment. He also enunciated the Middle Path. He laid emphasis on the misery caused by universal pain and sorrow. The best life according to him is the unselfish life. *Tṛṣṇā* must completely be removed through self-effort. *Samyag-dṛṣṭi*, *samyag-saṁkalpa*, *samyag-vāc etc.*, relate to 'human' behaviour. Closely linked with the eightfold path is the Buddhistic doctrine of *pratītya-samutpāda* (or dependent origination).

The article then deals with the nature of *nidānas*, karma *etc*.

Buddha's teaching is thus intensely ethical and practical. I provided a simple, powerful, and dynamic moral teaching which was the pressing need of the time. The harmonization of feeling, will and intellect is a noteworthy feature of Buddha's gospel. Man, according to him is the maker of his future.

—*PB* Vol. LXXI No. 1, January 1966, pp. 10-23

**Pandey, Raj Bali**

### BHĀRATĪYA ITIHĀSA LEKHANA KĀ ATĪTA EVAṀ BHAVIṢYA (THE PAST AND THE FUTURE OF WRITING INDIAN HISTORY)

The conception of Indian history may be traced back to the Vedic times. In the Chhandogya Upaniṣad, history and tradition have been considered as the fifth Veda. This conception develops in the Paurāṇic age. The subject-matter of the Purāṇas is *sarga* (history of early creation), *pratisarga* (history of subsequent creation), Vaṁśa (history of the families of gods), *manvantara* (tradition of the yugas) and Vaṁśānucharita (history of political events). The Purāṇas widened the conception of history. But in the Purāṇas facts were lost in the haze of myths. According to the Dharmaśāstra, the aim of history is to write the past of man based on *dharma*, *artha*, *kāma* and *mokṣa*. The Arthaśāstra conception of history, on the other hand, included traditions, past events, biographies, examples and social and political events. According to the Mahākāvyas, the aim of history is to enlogise the achievements of the historical personages.

From 7th century A.D. onwards, the chief characteristics of writing history are (a) writing of biographies; (b) writing of praśastis, (c) exaggeration, (d) emphasis on writing poetical language, and (e) writing of traditional accounts. Kalhaṇa alone in this age looked at history in its true perspective. According to him the aim of history was to picturise past events truly. The mind of a historian should be free from all kinds of bias and prejudices. Kalhaṇa emphasizes the scientific method of writing history and the Rājataraṅgiṇi reflects his achievements.

During the mediaeval period, Muslim historians had a different approach to history. Being conquers, they were biased by their idea of superiority in race and religion. The historians of the Muslim period, with the exceptions of Abul Fazl, and Alberuni were biased by preconceptions. Instead of writing Indian history, they wrote the history of Muslim expansion in India.

With the coming of the Britishers began the modern conception of writing history based on the scientific methods of exploration, collection, analysis etc. Nonetheless European historians developed prejudices of race and religion. The modern conception of history, has these characteristics. (a) recourse to sciences (b) emphasis on social, economic and political aspects of history (c) feeling of Nationalism (d) international outlook and (e) attempts to achieve balanced outlook.

—*IA* Vol. I No. 1, June 1967, pp. 17–32

**Pathak, G. S.**

## SANSKRIT, THE LIVING LANGUAGE OF INDIA

Sanskrit is the mother of most of the Indian languages. Sanskrit literature is the repository of the social history of India. It embodies art, science, law, literature, philosophy and indeed everything connected with the life of the majority of the people in India. Right from birth to death, there is no ceremony of which the essential part is not a recitation from Sanskrit scriptures.

The breadth of outlook of our ancestors in the Vedic period was truly remarkable. In the Atharvaveda there is realisation that the earth bears people speaking various languages, with various religious practices, differing according to the region. Friendly co-existence with the entire world of living beings is the ideal. "May all beings look on me with the eye of a friend. May I look on all beings with the eye of a friend."

Sanskrit literature records the achievements of our ancestors in different branches of sciences. Caraka was an authority on medicine and Susruta on surgery.

—*TTDJ* Vol. XIX No. 2, February 1968, pp. 17–20

**Pinto, M. P.**

### SOME FAMOUS INDIAN WOMEN

The first famous Indian women is Sītā of whose wifely devotion there is no better example.

Durgawatie led her army in person against the Moghuls in 1564 till she was disabled by a wound in her eye.

Chanda Sultana took up the command of her army when the Moghuls invaded Ahmedabad in 1595; and Rani Padmini threw herself on a funeral pile rather than suffer dishonour in 1568.

Sultana Razia reigned at Delhi from 1236 to 1239.

Nur Jehan in 1626 disguised herself and went to the Emperor's rescue, and armed with a bow and quivers she infused spirit in her soldiers.

The gentle Jahanara shared her father's imprisonment and looked after him.

A brave queen was the ruler of Bednore when Hyder Ali advanced on that principality in the western Ghats in 1763.

Princess Krishna Kumari drank poison to save Udaipur from the dissensions among Rajput princes.

Two battalions of female warriors, each one thousand strong, took part in the battle of Kurdla in 1795; and in 1817 Tulsi Bai displayed courage in the battle of Mahidpur.

Secunder Begam reigned in 1818, and Queen Mangammal was the regent of Madura from 1689 to 1705.

—*IRev.* Vol. **LXVI** Nos. 5–6, pp. 179–82

**Sharma, B. R.**

### MANUSCRIPTS LIBRARY SERVICE IN OUR COUNTRY—SOME PRACTICAL PROBLEMS

The author suggests a system of Regional Library-Cooperation covering the whole country, with a central Agency, which may function either under the National Archives, or under a centrally administered or controlled Institute, and may publish one consolidated Union Catalogue of all manuscript libraries in India, preferably in card form.

The centre should also give grants, to equip large libraries with a microfilm camera, photostat machine and a projector with arrangement for comfortable dark room attached to the library.

There should be uniform rules regarding lending and loaning of manuscripts. This task may be entrusted to the Central Agency which must keep closer relation with manuscript libraries.

Each regional centre should be able to supply information on manuscriptology on any topic connected with manuscripts as also availability of manuscripts on any subject, the method of preservation, repair and renovation of damaged manuscripts etc. There may be a mobile unit in each region, to move wherever required, with equipments for photographic reproduction and servicing of manuscripts.

The central agency may also take steps to salvage manuscript collections.

To take proper care of manuscripts, aluminium boxes of different sizes may be used.

—*JKer. U* Vol. XVI No. 1, 1966, pp.77–86

**Soboni, S.V.**

### CLASSICAL CONCEPT OF PṚTHVĪ IN SANSKRIT LITERATURE

There is ample evidence to show that notions about the shape of the country had existed in India long before the major works were composed in classical Sanskrit. Among these may be mentioned the comparison of the outline of India with that of (1) an unyoked cart *Dīghanikāya, Mahāvagga* (2) the tortoise, and (3) a stretched bow.

The bow comparison is seen in a verse (1.54) of *setubandha*, of Pravarasena. It would be interesting to compare a map based on this notion with maps of India, according to Hecateus (*C.* 500 B.C.) Herodotus (4841-431 B.C.) and Eratosthenes (*C.* 240 B.C.). According to Pomponius Mela, India was, more or less, completely surrounded by sea, and Strabo

(60 B.C.-90 A.D.) also thought like-wise. It would appear that the Indian concept of a cart, tortoise and bow gave a more correct idea of the country's outline than the maps of ancient Greek and Roman geographers.

By *Pṛthvī* was understood India, and by *Sarva-pṛthvī*, greater India. This picture of *Pṛthvī* was based on an outline of the swollen part of the the surface or the hilly regions. In old days, the maps showed the east at the top where now north is shown. It is only in this position of the map that the remark of mediaeval Chinese travellers that the map of India resembled the fact of the Indians can be appreciated.

The submontane tracts of Central and South India, viewed on a relief map, resembled a women, seated with her right leg stretched out, left knee raised up, both elbows down and two arms held up, provided east is kept at the top.

According to the writer, who quotes several verses from the works of Kalidasa's, the reference therein taken together give the first complete idea of the classical concept of *Pṛthvī* in Sanskrit literature. Quotations from Madasor Inscription of Bandhuvarman and from Kādambarī of Bāṇa are also added. In the former, Sumeru and Kailasa are supposed to be the breasts of *Pṛthvī*, and in the latter, Kādambarī, sitting on a Sofa, supported by a white pillow, is compared to Mahī reclining on the white tusk of Mahavarsha, the latter being a favourite motif in literature, arts and sculpture. It is significant that the shape of *Pṛthvī* in Varāha sculptures practically corresponded with that described by Bāṇa and assumed by Kālidāsa. The details varied according to the geographical location of the sculpture The figure of *Pṛithvī*, in Buddhist sculpture, specially when coming as a witness of Buddha's good-deeds in his previous births, where Buddha is shown in *bhūmi-sparśa-mudrā*, is also based on this classical concept. Pulakeśin's title *Pṛthvī-vallabha* 'earth's (true) lover' is clear from the relevant position of the territories held by him, according to this classical concept. Rājaśekhara's description of Rāma's return from Laṅkā is geographically correct. Āryabhaṭṭa (mid 5th cent.) and Bāṇabhaṭṭa (7th cent.) knew that the earth was round. That the round earth's shadow on the moon causes the lunar eclipse was known to Kālidāsa. Thus, the main facts about our country's geography were known to the ancients.

—*JBRS* Vol. I Pts. 1-4, January-December 1965, pp. 79-87

**Surya Kumari, A.**

## PRESENTATION OF JEWELS TO DEITIES

Presentation of jewels like Kirīṭas, necklaces, and valayas to gods and goddesses was considered as an act of merit.

Inscriptions from the village of Devuni-Cuddapah (dated in Ś.1629), from Bezwada and (dated in Ś.1189), from Tirumala temple (dated in Ś 1434) show that Kirīṭas were presented to deities.

Inscriptions from Amarāvatī (dated in Ś. 1267) and from Tirumala, dated in Ś. 1352, speak of the paṭṭam being presented to deities.

Clothes were a popular item of presentation and so were the hāras, kaṇṭhamālās and kavacas.

The author lists inscriptions and records mentioning such gifts to various deities.

—*SVUOJ* Vol. VII Pts. 1-2 1964, pp. 41-48

# XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

**Abeyesekera, Oliver L.**
THE CONCEPT OF REALITY IN BUDDHISM

Buddha's doctrine is founded on three characteristics: *Sabbe Saṁkhārā Aniccā*, *Sabbe Saṁkhārā Dukkhā* and *Sabbe Saṁkhārā Anattā*, *i.e.*, all compounded things are subject to change, and consequently to disharmony, and are devoid of ego-entity. Dhamma, as proclaimed by the Buddha, is neither a system of philosophy nor a divine revelation, but is a way of life. According to the Buddha, when the Four Noble Truths are understood and penetrated, only then the craving for existence is uprooted.

In the totality of existence (*saṁsāra*), which is dynamic in character, man is but a mere phenomenon–a wave in the ocean, arising now here, now there according to the conditions. One should make a radical effort to change this status by leading a life according to the requirements of the Middle Path and bringing about the cessation of manifested existence marked by intense desire for sensuality and ego-centricity, and the attainment of the sublime state of *Nibbāna*.

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 302–4

**Anjaneyulu, M.S.R.**
THE BUDDHA AND UPANIṢADIC THOUGHT

The Buddha made a religion of philosophy and a way of life of metaphysical thought. He was affected by the all pervading influence of upaniṣadic thought on the culture and spirit he inherited. The basic principles of early Buddhism are akin to upaniṣadic thought.

To develop his theory, Buddha set aside the transcendental and emphasized the ethical universalism of the upaniṣads. He emphasized that everything is full of sorrow and transitory. Both the Buddha and Upaniṣads questioned the authority of the Vedas and attacked the theory of sacrifice. Both stressed that man cannot be released from rebirth through sacrifices or penance. The Upaniṣads preach utility of temporal attractions, and the Buddha, saw in desire (*tṛṣṇā*) a great enemy. Universalism of ethics, appreciation of manhood and the admission of incomprehensibility of Absolute Reality by the intellect are common to both. The Buddha shared the upaniṣadic belief in the law of *karma*, in reincarnation and attainment of *Nirvāṇa*.

The Buddha's attitude towards *Ātman* is a matter of controversy. The best one can say is that he was silent on this point. He democratized the philosophy of the upaniṣads; and this was his unique contribution to Indian thought. His attitude to *Ātman* and God was one of indifference. His message for the common man is the gospel of the Four Noble Truths and the Eightfold Path to escape from misery and distractions of existence. In his teachings, there is a blending of *Karma-yoga* and *Jñāna-yoga* in their comprehensive meaning.

—*AP* Vol. XXXVIII No. 6, June 1967, pp. 252–55

**Barua, D.K.**

### BUDDHA'S ETHICAL DISCOURSES TO THE LAITY

Buddha's ethical discourses to the laity contain simple rules for leading an honest life. Ceremony and doctrines have hardly any place in Buddhism which enjoins only "good conduct and morality : moderation in pleasures and consideration for other".

According to Buddha the four vices of conduct are : destruction of life, taking of what is not given, licentiousness, and lying. With these, may be added not to drink. Addiction to liquor, frequenting streets at unseemingly hours, haunting fairs, gambling, association with evil companies and idleness are the ways of dissipating wealth. According to Buddha, a wrong-doer sustains five-fold loss he falls into poverty; his evil repute spreads; he enters society shyly and confused; he becomes full of anxiety when he dies, and finally, after his death, he is reborn into some unhappy state of suffering. In the *Potaliyasutta* Buddha explains the nature of true-giving. Eight things, according to him, are conducive to the giving up of advocations. They are: avoiding attacks on creatures, non-acceptance of what is not given, getting rid of lying through speaking truth, avoiding slanderous speech, getting rid of covetousness and greed, getting rid of anger and fault-finding, avoiding wrathful rage and getting rid of arrogance. In another discourse Buddha refers to the four ways of living together *viz.* association of a vile man with vile woman; a vile man with a *devī*, a *deva* with vile woman, and lastly a *deva* with a *devī*. A man is called wicked if he does not observe the first five moral principles. In all the discourses of Buddha, Ethics plays a vital role.

—*MBo.* Vol. LXXV No. 4, April 1967, pp. 115–18

**Barua, P.R.**

### EARLY BUDDHISM AND THE BRĀHMAṆICAL DOCTRINES

The present book divides into four chapters : first, with the doctrine Ātman; second with the doctrine of caste; third, with the doctrines of sacrifice and fourth with the position of the gods in early Buddhism. These doctrines were held by the Brahmins, and the author tries to determine as to how far these Brahmin doctrines have been taken over or discarded by Buddhism. His conclusions regarding the interconnection of Brahmanism and Buddhism are the doctrine of Ātman.

The Upaniṣads emphasised the two conception of Brāhmaṇ and Ātman and identified Brāhmaṇ with Ātman. Early Buddhism substitutes Ātman by the five *khandhas* of which *viññāna* (consciousness) and *Saṁkhāra* (conformation) serve the purpose of Ātman. But identical *Viññāna* does not pass from one existence to another. Everything being *kṣaṇika* including *viññāna*, *paṭishandh-i-viññāna* is different from *cutiviññāna*. But *cutiviññāna* by its decay gives rise to *paṭisandh-i-viññāna* and thus, it serves the purpose of the Upaniṣadic soul. Without admitting the Upaniṣadic conception of soul, the Buddhists accept the Upaniṣadic theory of *Karma*. They contend that *Karma* modifies the *Khandhas* every moment, and so really the *khandhas* serve as the carrier of *Karma* for transmigration.

### *The Doctrine of Caste*

For Buddha, *Jāti* or caste is primarily a biological term; it signifies 'species'. The social divisions among men cannot be treated as *Jāti's'* or castes in this sense. These divisions are merely occupational and not congenial. According to Buddhism casteism should not rest upon origin or birth or lineage.

### *Sacrifice and Rituals*

The performance of *yañña* was considered to be the highest object in life in pre-Buddhist as well as Buddha's times. But Buddha's sacrifice did not permit slaughter of the living creatures. He maintains sacrifices based on *ahiṁsā*. Animal sacrifice was replaced by the cultivation of mettā (friendliness) *Karuṇā* (compassion) *mudikā* (euqanimity) and *Upekkhā* (poise). While the *maṅgala-kiriyā* is fully discussed in the *Mahāmaṅgala-Jātaka*, the spirit of *maṅgala* is different in Buddhism. While Brāhmaṇism understood it in the sense of superstitious rites and practices, Buddhism takes it in the light of conscious fulfilment of duties and obligations by right-minded householder.

—*JASP* Vol. XII No. 1, April 1967, pp. 1–93

**Barua, P.R.**

## GODS AND THE BRAHMA VIHĀRAS

Though Buddhism rejects worship of gods yet, Buddha, after his death, came to be regarded as the highest divine personality; and in the

Mahayana, the Buddha is not only Mahādeva but the highest of all gods. In the Amitāyurdhyānasūtra, the Primordial Buddha is the first cause of all, Ādi-Buddha, and the series of Bodhi-sattvas are his re-incarnations who come to earth from time to time for the liberation of all beings. Such is the Bodhisattva Avalokiteśvara. To serve his purpose there came forth his female counterpart, the goddess Tārā, the Rescuer, better known as Prajñāpāramitā. To add to this a series of Buddhas and Bodhisattvas was brought forth as the incarnations of the eternal Buddha Amitābha or Amitāyus.

Mahāyāna was much influenced by the cult of Bhakti and reliance on Kṛṣṇa for salvation as found in Gītā. In the Northern School the thought of the Buddha being the highest god found expression in the conception of Ādi-Buddha, while in Hīnayāna, the historical Buddha, himself was deified.

The hierarchy of Hindu gods headed by Brahmā are frequently mentioned in the Pāli Canon. In the Āṭānāṭiya-Suttanta, the vast host of Vedic gods, supporting or opposed to the Buddha appear. The gods of Hindu pantheon too appear, but they are here subordinated to the Buddha. Indra and other gods appear as devout worshippers of the Buddha. During the sickness of Sāriputta, Sakka, and Brahmā came to see him. In the Saṁyutta-Nikāya, even the Buddhist monk is said to be capable of instructing Brahmā.

Heaven and hell along with the doctrine of metempsychosis or rebirth were accepted by Buddhism where, Yama is not only the lord of the departed and is in charge of punishments to be meted out to the evil doers.

The Buddhist universe is divided into 26 worlds of which Kāmaloka, Rūpaloka, Anūpaloka and Lokuttara are the principal ones. The last supra-mundane world is the abode only of the Buddhas who are fully Englightened ones. The practice of four Brahma-vihāras takes one to the Brahma-loka. The Tevijja-Suttanta in the Dīgha-Nikāya holds that it is impossible for the Tevijja (traividya) Brāhmaṇa to attain Brahma; it, therefore prescribes the cultivation of the mental training for the development of the four kinds of mental exercise which characterised the Brahma-vihāra or the sublime state The Subha-sutta of the Majjhima-Nikāya enunciates the four Brahma-vihāras saying that just as a mighty conch-blower can make his blast heard in all the four directions, in the same way, a monk who abides in unbounded love, pity, compassion and pose, transcends the finite and neither abides therein nor halts there. This is the way to union with Brahma. The word Brahma-vihāra literally means "dwelling in or with Brahma" or the "Brahma's mode of behaviour". The Hindu god Brahmā is made subordinate to the Buddha and is said to be subject to rebirths according to the law of Karma.

In the Ariya-pariyesana-sutta, search after truth, has been equated with Ātma-eṣaṇā, (search after self) of the Upaniṣads.

—*JASP* Vol. XII No. 9, August 1967, pp. 177–208

**Bennett, A. A. G.**

### *MAHĀYĀNA SŪTRĀLAMKĀRA* OF ASAṄGA

*Mahāyāna-Sūtrālaṁkāra* is the text-book *par excellence* of the Mahāyāna teaching. Hiuen Tsang was told in India that this work was amongst the sacred texts revealed by Maitreya to Asaṅga. The prose commentary entitled *Sūtrālaṁkāra-bhāṣya* is ascribed to Vasubandhu. But the Chinese Catalogues assign the whole work to Asaṅga under the title *Sūtrālaṁkāra-tīkā*.

Asaṅga founded the Yogācāra (prolonged practice of meditation) school. According to it, all *dharmas* are connected with ideation and nothing exists apart from ideation. The external world is illusory, individual, intellectual products merely phenomena, products of the *ālaya-jñāna*, the mental store-house with its hash of memories, impressions and reasonings which constitute the only presentation of a 'self'.

Its Sanskrit edition with French translation was produced by S. Lévi and published in Paris in 1937. Chapter X summarises the contents of the preceding nine chapters. Chapters XI-XIV form a second group with XV as their summary, while the remaining six chapters provide further dissertation on the *Pāramitās*, Bodhi and the status of the Bodhisattva.

—*MBo*. Vol. LXXV Nos. 5-6, May-June 1967, pp. 183–88

**Bennet, A. A. G.**

### THE ENLIGHTENMENT OF GAUTAMA, THE BUDDHA

The article surveys the years immediately preceding the Enlightenment of the Buddha on the basis of the *Lalitavistára* and *Dīghanikāya*. He discusses the states of consciousness following the Fourth Dhyāna of the Buddha and points out the difference between the descriptions of the two texts. He discusses the term *dharma-dhātu* and says, with *dharma* representing the Buddha-dharma, *dharma-dhātu* may be considered as "Principle of Totality" based on universal causation, *i. e.*, the self-creation of the universe. Accordingly, no being exists by itself or for itself. All conditioned things or beings, cause and effect, are within *dharma-dhātu*; only the Buddha is outside *dharma-dhātu*. In the present context, he takes the first interpretation of the term.

—*MBo*. Vol. LXXV No. 9, September 1967, pp. 308–13

**Bhattacharya, Devaprasad**

## BUDDHIST VIEWS ON CAUSATION : AN ADVAITIC STUDY

The Advaitin and the Buddhist have much in common in epistemology. According to both, causation seems to be a net-work of *Māyā* which holds good of the empirical level of existence. But on metaphysical considerations, the Advaitin and the Buddhist differ. The Advaitin criticizes the way of approach made by the Buddhist. Śaṅkara attacks the fundamental position of the Buddhists. According to him the conglomeration of material bodies and that of the *skandhas*, as propounded by the Buddhists, is unfounded. Anything that may constitute a conglomeration is unconscious. There is no permanent conscious author or ruler of the atoms or the *skandhas*. They move of themselves and achieve their ends. But on this view, there will follow incessent creation and dissolution and release. Momentary objects perish as soon as they arise. The causal connection cannot evolve between two momentary objects. The antecedent destroyed cannot cause anything because of its non-existence. If it be argued that the antecedent produces the effect before it is finally destroyed, then the Buddhist doctrine of momentary existence is contradicted, because the antecedent is held to be enduring for at least three moments—a thing first endures, then produces the effect and then decays. According to the Advaitin, the causal connection is more an illusion than a logical construction and interpretative fiction.

—*PB* Vol. LXXII No. 7, July 1667, pp. 304–13

**De Silva, S. F.**

## *KAMMA* : THE LAW OF CONDITIONED ORIGINATION

The Buddha never taught that *kamma* is fate or that whatever happens to one, is due to his *kamma*. If every thing that befalls one is due to a creator or fate, then, remarked the Buddha, there would be no point in teaching the *Dhamma*. Theologians have offered learned "apologias" for all "the sins with which the face of man is blackened". The Buddha, on the other hand, teaches that all the inequalities *etc*., are due, not to the will of a creator or to fate, but they are effects of causes and conditions created by ourselves, some in the present and some in the past. Events come impelled by preceding conditions, causes, that man could by intelligence and good will, study and govern, suspend or intensify.

This law of causation is applicable to all phenomena. Once the conditions giving rise to "becoming, aging, decay and death" are known and removed, the "*Duḥkha*" of "becoming, aging, decay and death" will also be removed, and one can attain of this nibbāna even in this very life.

The Buddha has defined *kamma* as volition. Having willed, one acts by body, speech, and mind. *Kamma* is mental. The action is not *kamma* but the result of *kamma* or volition. It is thus wrong to confuse the volition or intention with the result thereof (=Kamma-vipāka).

The position of *kamma* in the path of Right living is very significant. Speaking with an impure mind results in unhappiness: speaking with a pure mind results in happiness. *Kamma* is thus the mental or intentional force and the *vipāka* (result) is happiness or unhappiness. One can thus appreciate the vitally important part of the mind in the Buddha's *Dhamma*.

Every child comes to a heritage-individual and social. He comes with character traits and tendencies, general and special intelligence and aptitudes, a whole complex of tendencies for good and evil, latent or otherwise. All beings are owners of their *kamma*, heirs of their *kamma*, *kamma* being the volition, good or bad, of a previous life or lives.

The Buddha taught how human mind can be developed to go beyond sensory perception by a natural and conditioned causal process. He let the past alone and the future to take its own care; he only taught *Dhamma*. Thus, with mind composed, one directs one's mind to the knowledge of the passing hence and coming to being . ...well-going or ill going according to the consequences of the deeds.

—*Bu*. Vol. XXXVII No. 12, May 1967, pp. 282–86

**De Silva, S.E.**

### MOST POWERFUL SHEET-ANCHOR OF BUDDHISM

The concept of *Ahiṁsā*, which goes with the concept of Metta and *Karuṇā*, is the most powerful sheet-anchor of Buddhism. The discussion on *Ahiṁsā* is concentrated on two questions : 1. Is it obligatory for a Buddhist to be a vegetarian ? 2. What line of action should Buddhists pursue in regard to flies, fleas, bugs, mosquitoes, rats, *etc.*, detrimental to man ?

As meat-eating is not prohibited entirely vegetarianism may be considered optional, but the margin of permission is so thin that to all practical purposes vegetarianism is compulsory, The injunction is that it is only then, if one has not seen, or heard, or suspected that killing was done for his benefit, that a Buddhist can eat meat.

Competent medical opinion makes out man herbivorous and not carnivorous. His inclination towards meat-eating represents his unsuppressed inherent carnivorousness due to his having been born in the animal plane thousands of times before becoming a human being.

Mother Earth never lets down her children who try to cultivate her diligently and intelligently. Shortage of food is a man-made problem. Carnivorousness is an expression of animal tendency in man.

In regard to fleas, flies, *etc.*, no text permits the destroying of life. Either keep the residences scrupulously clean by fumigation with a strong non-insecticide repellant or, following the *Maṅgala Sutta* emigrate to a healthier area. Another religious alternative is to practise *Metta* in all sincerity and radiate it to all sentient beings in the house, neighbourhood and the universe. That would make man immune to harm from vermin, disease, serious accidents, poison and evil spirits. This analysis of *Ahiṁsā* leads us to the very fringe of the greatest philosophy of the Buddha—the doctrine of *Anatta* (No-self), self or Ego being conventional terms used in an empirical sense; there being only acting without an actor. Therefore, at best, one is only a temporary custodian of an ever-changing, fleeting life force.

—*WB* Vol. XV No. 5, December 1966, pp. 126-27

**Dhirasekara, Jothiya**

## WOMEN AND THE RELIGIOUS ORDER OF THE BUDDHA

In Buddha's time women were regarded as inferior to men. Her preclusion from *Upanayana* amounted to her spiritual disenfranchisement, reducing her to the status of a Śūdra who was ineligible to Vedic sacrifices. *Manusmṛti* too, inflicts cruel domestic subservience on women. This hostile attitude towards women was challenged by the Buddha. A whole chapter is devoted to women in the *Saṁyutta Nikāya*. It says that a lady who possesses religious devotion, cultivates virtue, acquires wisdom and learning, and is given to charity, makes a success of her life. Virtuous character gives to her poise and dignity. The Buddha accepts the reality of the institution of marriage for woman. The duties prescribed for the development of the religious life of a lay woman are : religious devotion (*saddhā*), moral virtue (*Śīla*), and a generous disposition (*cāga*). Among the eight duties of women mentioned in the *Aṅguttara Nikāya*, are included : efficient organisation of household, good treatment of servants, pleasing the husband, and taking care of his earnings.

But the age-old belief regarding woman died hard. Even in Buddhism it lingered.

Realistically, Buddhism recognises the inherent qualities of women, which make them attractive to the male sex. All the five-fold pleasures of the senses which gratify the mind are centred in the feminine form.

As sex has an irresistible appeal, a special warning is given to those who are keen on the pursuit of mental equipoise, whether they be men or women. The philosophy of early Buddhism had no reservations whatever regarding the spiritual emancipation of women. But according to Pāli texts, the admission of women into the life of *pabbajjā* was not easy. Buddha, however, concedes that women having adopted *pabbajjā* are capable of attaining Arhatship.

—*MBo*. Vol. LXXV Nos. 5-6, May-June 1967, pp. 154-61

**Driscoll, John P.**

### CONCEPTS OF REALITY IN BUDDHIST THOUGHT

Buddhist thought shies away from God-power, or infinity based on omnipotence. Non-acceptance of God is one of the basic tenets of Buddhism. If then, reality is not a state of being ordered by God what is it then ? The Buddha's remark, "All is void", does not satisfy our curiosity about who we are, why we are here, or where we are going.

In contrast to other thinkers Buddha held that the fundamental reality is neither singular nor plural. At first we assume : If being is neither one, nor many; the answer must be "none" ("All is void"). Yet, carried to the logical conclusion, it is neither one, nor many nor none. If ultimate reality is both end and explanation, we are, in fact. describing Nirvāṇa—the state of complete understanding, the cessation of all desire (and consequent re-birth), the end of becoming, the clear air of comprehending reality.

The Middle Path calls for denial of every basic spiritual principle. Buddha also denied a permanent state of after-life (except in the cyle of re-incarnation which must eventually be broken), and promise of future retribution of sins. Yet he has no commonality with the material camp; for, he regards sensually-valued existence as basically selfish, vulgar and debased. He is, however, a little more sympathetic to the idealists who emphasis on self-mortification he considers to be wrong. For the effort required or overcoming the body could just as well be invested in finding the Path to Enlightenment. He advocates the Middle Path between the two extremes, which indicates that he wishes his followers to be more involved in mental orderliness than with any speculative postulations about reality. This insistence on mind-improvement, rather than theory-construction, has always been the main tenet of Buddhism, and has ultimately progressed to the view that the mind itself is not an entity but, in fact, only a function —a function implying action and action-change. Finally, the idea of continuous change is really cyclic—a circle sufficiently big to include the whole history of mankind and of the Cosmos.

In his last words "I leave you, I depart, relying on myself alone" Lord Buddha reminded his followers that he had no faith in any power external to his own thinking. This late-hour statement underlines, not only Buddha's rejection of salvation through grace, but also his strong denial of his contemporaries' theories of determinism. Thus, according to the Buddhist view, man seems obligated to "work out his own salvation" from himself.

A Buddhist thinks of self as his worst enemy in the practical sense, and as changing, if not unreal in the theoretical sense. It is merely an illusion stemming from desire and, because of mutation, can be neither permanent nor worthy of re-constitution. According to the doctrine of Anatta, there is nothing which merits the term "I". But Anatta does not preclude our facing the value of judgment on the worth of Nirvāṇa as a goal of civilization. All civilizations have their concepts of a heaven. For most Buddhist people, Nirvāṇa constitutes a dream of peace, just as desirable as the Muslim or Judaic-Christian concept of another world, or paradise.

Though in Buddhist scriptures Nirvāṇa is described negatively as neither earth nor water, nor the sphere infinite and so on, it is nevertheless worthy of contemplation, and so it is the subject of many Buddhist writings of a strangely contracting positive-action view point. Although we cannot yet understand the nature of Enlightenment, we must recognize the basic premise of "void of self" as the goal, and the cultivation of this void, the path of life. When we are free from all bondage, Nirvāṇa will be less inexpressible.

It is the Middle Path, the reasonable and intelligent path between sensualism and asceticism, that indirectly explains through ethics, Buddha's concept of reality. It evolves logically from his teaching that earthly experience can—at best—be described as "Unsatisfactoriness" (*dukkha*), arising from desire, which must ultimately be eliminated.

—*ASP* Vol. IV No. 2, August 1966, pp. 236–39

**Duḥkha**

Duḥkha or suffering is the bone of all theistic religions. In the teachings of the Buddha, it occupies a prominent place. That the Buddha was well acquainted with every shade of religious and philosophical thought is known from the Brahmajāla Sutta, which outlines some sixty-four or sixty-five theories. The dominant religion of Brāhmaṇism he discarded outright for the reason that it too perishes on the rock of Duḥkha.

Duḥkha is of three categories— 1. Duḥkha inherent in an imperfect world of catachysms, such as an earth-quake, a world of constant flux, change, motion, disease and death. 2. Duḥkha pierrced by the inadequacies and injustices of social and economic systems. 3. Duḥkha caused through man's wrong thinking and his spiritual ignorance.

The third category is most important because all changes have to be made by men themselves. The greatness of the Buddha lies in the fact that he showed the way by which a man can overcome his own ignorance which makes him seek happiness in the wrong way in the wrong directions. The way shown was the way of Nirvāṇa, the end of all Duḥkha. The way to Nirvāṇa was pointed out to be the way of the Noble Eightfold Path the goal of which is to stand out of objective existence altogether. But for this, an individual must experience a sense of crucifixation, a sense of agonizing annihilation, a sense of bitter nothingness of all empirical existence which is subject to the law of change and death. It was this initial realization of the hollowness of life that drove the Buddha out of his palace to seek for a "Beyond", and it is the same initial realization that impels up to accept his way, and to follow in his footsteps leading to the Beyond, the Great Peace, where there is neither birth nor death, no sorrow, nor grief, no pain and no lementation.

—*Metta* Vol. IX No. 4, 1967, pp. 3–9

**Gunaratna, V.F.**

### THE FIRST NOBLE TRUTH

*Duḥkha* derives from *Du*, 'bad', 'low', 'mean' or 'vulgar' and *kha*, 'empty' or 'hollow'. It, therefore, refers to what is empty, unsubstantial, unsatisfactory or illusory. It should awaken in us thoughts about the illusory nature of things, their failure to satisfy us, and their inevitable ending in sorrow and disharmony. *Duḥkha* is that state of imbalance, that continuous agitation and disturbance to which all beings are subject by reason of the never-ending rise and fall of things.

—*Bu.* XXXVII No. 12, May 1967, pp. 287–89

**Havens, T.R.**

### ORDERING OF STATES OF MIND ON EARLY BUDDHISM

The author shows in this article that the mind of Buddha was unusually systematic, representing a remarkable example of scientific thinking applied to spiritual awakening. Buddha's orderliness appears at three levels : 1. He was troubled by outer and inner disorder, especially the disordered feelings manifested in violence, wars between local chieftains, caste and colour discrimination and sectarian rivalry. 2. His methods of diagnosing the causes and prescribing the cure for inner disorder. 3. His organizing gift which led to the formation of the *Saṅgha*—usually translated as the order or Brotherhood of monks and sisterhood of nuns.

The author deals with the second level in this article. Even prior to his Awakening, Gotama showed a gift for the kind of analysis which we associate with scientific thinking. But what did he classify and analyze? Nothing less than his own mental processes, including swings from energy to intertia, pleasant and unpleasant feelings, lust, pride, and their aftermath, carefully discriminated levels of conceptualization and their respective relation to intuitive awareness, degrees of ecstatic absorption etc. In each case, this classification was a tool in a process of inner development, in a deliberate ordering of emotions and attitudes. Gotama's system was dynamic and functional rather than theoretical; more psychotherapeutic than metaphysical; concerned with the cultivation of certain states of mind. He has a special genius for seeing states of mind in various processes. Largely because of this preoccupation with process, he came closest to metaphysics in asserting that all events-especially mental ones-occur according to orderly cause-and-effect relations, but, as has been discussed by the author he always sees cause in a context of cause-and-cure, never of fatalistic determinism.

—*VW* No. 185, May-June 1967, pp. 43–54

**Hishida, K.**

### *TATTVASAṀGRAHA* NO *SAMAVĀYA* HI-HAN NI TSUITE (THE *TATTVASAṀGRAHA'S* CRITICISM OF *SAMAVĀYA-PADĀRTHA*)

In the Chapter of *Samavāyapadārtha-parīkṣā* of the *Tattvasaṁgraha* (*TS*), three points, here-existence, oneness, and perpetuity of *samavāya* are criticised. In this article the criticism of oneness is investigated being referred to in the *Pañjikā*.

The criticism is: if *samavāya* is only one, *samavāyas* between *viśiṣṭas*—*dravya, guṇa, karman, etc.* and *viśeṣaṇas*—*dravyatva, guṇatva, karmatva, etc.*— may be one and the same thing. So there will be no distinction between two *padārathas*. The same criticism is found in the *Praśastapādabhāṣya* (*PBh*). This may be the criticism of Diṅnāga, who mentions it in his *Prāmāṇasamuccaya*. *TS*. vindicates it thus: Though *samavāya* is only one, there exists no confusion among *padārathas*, because there is a certain relation *niyama* between *ādhāra* and *ādheya*, a fixed relation between *vyaṅgya* and *vyañjaka*. This vindication agrees with Praśastapāda's *PBh*.

Dr. Hajime Nakamura regards Praśastapāda as a different person from Praśastamati. In *TS*, the name Praśastapāda is not found, and the other theories of Praśastamati, mentioned in other chapters of *TS*, do not seem to have been referred to in *PBh*. There is no need to regard Praśastamati and Praśastapāda as two persons. It is possible that they are one and the same.

The vindication of Praśastamati is again criticised in the same way in *TS*.

—*JIBS* Vol. XV No. 1, December 1966, pp. 371–73

**Jackson, N.**

### THE *ŚĀSANA*

The word *Śāsana* comprises the whole body of Buddhist doctrine. It means dispensation or religious system. The author says that since the Buddha's teaching is still available we are all within the ambit of the *Śāsana*.

This *Śāsana* has managed to survive for 2510 years. The author gives reasons for this success of Buddhism despite the discouragement and difficulties it has been facing. And yet he feels it desirable that an authoritative body should make a public affirmation of the fundamental teachings of *Śāsana*. He further says that while it is customary to celebrate Vesak with devotion in commemoration of the birth, Enlightement and the *Parinirvāṇa* of the Buddha, one should bear in mind that in all Buddhist celebrations, one is reaffirming the enduring qualities of the *śāsana*, spread not only in Asia, but also reaching out into Europe and even to the continent of Australia.

—*Metta* Vol. VIII No. 6, May 1967, pp. 3–6

**Jain, B.C.**

### THE SIX *DRAVYAS* AND BUDDHIST LITERATURE

*Dravya* or *padārtha* in Jainism is of six kinds : *Jīva* (soul), *pudgala* (matter), *dharma* (principle of motion), *adharma* (principle of rest), *ākāśa* (space) and *kāla* (time). References to these *dravyas* are found in the Pali canon.

In the course of a conversation with Śākya Mahānāma, the Buddha gives a comprehensive introduction to the seven *tattvas*. (*Majjhima*, I. 93, etc.; *Aṅguttara*, I.220). Among the sixty-two contemporary views referred to in the *Brahmajālasutta*, the theories of *Uddhamāghātanikā saññivāda*, *sassatavāda* and *uchedavāda* might have been connected with

Jainism. Śāntarakṣita established the theory of soul according to the Jainas and then refuted it on the basis of the doctrine of momentariness,

Pali literature contains reference to the Jaina doctrine of *karma*. *Triyoga* of the Jainas is called the *tridaṇḍa karma* by the Buddha. Another reference in this connection is found in the *Aṅguttara Nikāya* where Nigaṇṭha Nātaputta is designated as *kriyāyādin*. The same work (III. 276-77) refers to the five ways of falling into sin, according to Nigaṇṭha Nātaputta. The *Dīgha Nikāya* (I. 57) mentions the *cātuyāmasaṁvara* as a part of his doctrine. But this is not an accurate record, for *cātuyāmasaṁvara* is connected with Pārśvanātha, not with Nigaṇṭha Nātaputta.

The nature of the universe also appears to be recorded in the *Brahmajālasutta*. Śāntarakṣita refers to the view of Ācārya Sūri, a Jaina philosopher, in the course of refuting the doctrine of the "thing by itself" (*svabhāvavāda*), which throws light on the Jaina concept of the universe. Other references are also found.

These references indicate that, in spite of minor errors, the knowledge of Jaina philosophy which the Buddhist scholars possessed was of a high order.

—*NUJ* Vol. XVIII No. 2, October 1967, pp. 121–39

**Joshi, L.M.**

## THE CONCEPT OF *DHARMA* IN BUDDHISM

A great deal of confusion surrounds the meaning or concept of '*dharma*'. The word religion leaves out much that is included in the word *Dharma*.

In a number of Buddhist texts *Dharma* is equated with Buddha. But *Dharma* in this sense cannot be defined. Nevertheless, the concept of *dharma* is not negative. In fact, what in English is called Buddhism, is called *Dharma* by the Buddha and the Buddhists. In *Dīghanikāya* Dharma constitutes the four fields of mindfulness, the four supreme efforts, the four basis of psychic potency, the five faculties, the five powers, the seven limbs of Enlightenment and the eight limbs of the Path.

*Nirvāṇa*, of course, is the *Dharma* par excellence and the mārga that leads to it is also the good and the true Dharma. Then *Dharma* means orderliness, the eternal law of the universe. Besides, *dharma* means 'attribute', 'nature', a 'thing', a 'fact', an 'objective truth' : and *Dharma* as law conditions the *Dharma* as things. *Dharmas* as *Dhārmika* life is the way to *Dharma* as *Nirvāṇa* or Peace.

—*MBo.* Vol. LXXV Nos. 10–11, October-November 1967, pp. 342–49

**Kirthisinghe, Buddhadasa P.**
### THE BUDDHA AND BASIC HUMAN RIGHTS

The Buddha's message to mankind was for spiritual and social ascendency of men. He made no distinction between man and man. He revolted against caste system and tried to abolish it. He condemned slavery and prohibited trafficking in human beings. In *Sigālovāca Sutta,* he proclaims the duties of parents to children, of children to parents, of pupils to teachers, of teachers to pupils, of wives to husbands and *vice-versa.*

—*MBo.* Vol. LXXV Nos. 5–6, May–June 1967, pp. 151–53

**Maha Thero, Mirisse Gunasiri**
### THE BUDDHA'S GREATNESS

Buddha's unique greatness is emphasized in the present article on the basis of his unparalleled renunciation (*nekkamma*), moral perfection (*Śīla*), mental *serenity* (*Samādhi*), penetrating wisdom (*Paññā*), universal love (*Mettā*), religious and philosophical tolerance (*Khanti*), blameless methods followed in propagating Dhamma (*Dhamma-desanāvilāsa*) and moral courage and iron will (*viriya*). The author elucidates these virtues of the Buddha in this article.

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 293–98

**Mahathera, H. Saddhatissa**
### THE ENIGMA OF THE THEORY OF *ANATTĀ*

Buddhism propounding *Anattā-vāda,* does not believe in the existence of a permanent soul. It does, however, believe in rebirth based on *Kamma*, and therefore, on moral discipline.

The sayings of the Buddha appear to refer to the existence of (*puggala*), something permanent passing from existence to existence. But there are other statements which appear to be of opposite import. In these sayings he has preached his doctrine in two ways with reference to *Sammuti-sacca* or the conventional truth, and *paramattha-sacca* or the ultimate truth. Sayings referring to such expressions as men, gods, *etc.*, and to the existence of beings have to be understood in the conventional sense, whereas those referring to *khandhas*, *āyatanas* and *dhātus* have to be understood in the ultimate sense.

—*MBo*. Vol. LXXV Nos. 5–6, May–June 1967, pp. 171–74

**Mahathera, H. Saddhatissa**

## THE METHODICAL PRACTICE OF *METTA*

For meditation, one should be in a peaceful situation and in a posture as free from distraction as possible.

The first step in meditation on *metta* consists in developing it towards oneself. The second step is developing *metta* towards a religious teacher by thinking 'may this good person be free from ill-will.' With thoughts directed to such a person one may attain absorption.

As the third step, one should follow up the development of *metta* towards dearly-loved friends as the fourth towards neutral persons; and as the fifth one should finally develop it towards a hostile person, if one has such a one. Should resentment arise, one should either enter repeatedly in the state of trance brought about by the development of *metta* directed towards any one of the aforementioned persons; or admonish oneself reviewing the *Dhamma* or the numerous teachings of the Buddha; or esle remove irritation by recollecting some pure and pleasing qualities of some person.

—*MBo*. Vol. LXXV No. 8, August 1967, pp. 278–80

**Malalasekera, G.P.**

## FUNDAMENTAL IDEALS OF BUDDHIST EDUCATION

Budhism claims to teach "perfect goodness and wisdom without a personal God, the highest knowledge without a revelation, continued existence without an immortal soul, eternal bliss without a heaven, redemption without a vicarious redeemer, salvation without a saviour or divine grace, and without prayers, sacrifices, penances, *etc*. and the highest happiness, not in some future world but, here and now, in this world, as a human being".

This would, appear to be an ideal without foundation and hence impracticable to provide a basis for education. Yet the contrary is true; for, the absence of any supernatural support in respect of dogmatic faith or ethical conduct does not leave the individual a helpless cripple, but throws him back on his own resources, his own understanding of himself his environment and the relation between these two.

Instead of analysing nature, the Buddha began with the analysis of the mind. Why does the mind seek to explore desolate deserts for mental peace ? Why is it not at rest. This is exactly the basis from which ideal Buddhist education starts its building process.

Education as a training of intellectual and moral faculties should not be a condemnation of certain acts or tendencies. An enquiring mind should see whether hunger or sexual impulse is natural or it merely serves to cover up the deficiency which one refuses to acknowledge, and which creates a complex and a conflict.

On this basis, the Buddha has formulated these fundamental Truths: the universality of conflict, the cause of this conflict, the solution of one through the solution of the other, and a methodical way towards solving the problem.

The training of the intellectual faculties in the Buddhist system of education is based on the universal characteristics of impermanence, conflict and soullessness. The training of the moral faculties is equally based on these fundamental principles. Life in community is a necessity. When there is understanding of the correct relationship between the individual and the community, the distinction between right and duty will wither away. And so in the Buddhist morality, there is no place for a moral law with commandments, but an affirmation of acceptance of reciprocity of mutual action on the principle of give-and take. This taking however should be without exploitation, hurt or harm. Thus the taking of life is never justified, not even in self-defence.

The moral education of a Buddhist is, therefore, based on very strict social democratic principles : Everybody is expected to pull his own weight, to put back at least as much as he takes.

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 253–56

**Malik, Madhusudan**

### THE LAW OF CAUSAL GENESIS IN BUDDHISM

The law of *paṭicca-samappāda* stands for a number of predicates like the order of becoming (*dhamma-ṭṭhitatā*), orderliness (*tathatā*), regularity (*anaññatā*), relatedness *etc.*

This law is usually illustrated by means of a chain of 12 links (*nidānas*) which the author discusses at length.

—*MBo.* Vol. LXXV Nos. 5–6, May-June 1967, pp. 221–25

**Muni, Sri Nagaraja**

### MAHĀVĪRA AURA BUDDHA KE PĀRIPĀRŚVIKA BHIKṢU-BHIKṢUṆIYĀṄ (THE MONK AND NUN ATTENDANTS OF MAHĀVĪRA AND BUDDHA)

Candanabālā was the foremost nun in *Bhikṣuṇī-saṁgha* of Mahāvīra. She was the administrator of that *Saṁgha.* Other nuns of Mahāvīra, were Mṛgāvatī, Devānandā, Jayantī and Sudarśanā.

Like the Buddhist Ānanda, one Ānanda was a devoted worshipper of Mahāvīra, but unlike the former, who was a monk, he was a householder and a lay devotee. Dhanya of Kakandī turned a monk after quitting his 32 young wives and 32 palaces. Śālibhadra, whose great wealth astounded even the king Bimbisāra, became one of the most eminent ascetics after assuming the life of a monk. Skandaka was an itinerant (*parivrājaka*) monk of Mahāvīra.

Śāriputra was a close associate of the Buddha. By his wisdom he was able to win back 5000 Vajjī *Bhikṣus* whom Devadatta, the disaffected disciple of the Buddha, had alienated from the *Saṁgha.*

Maudgalyāyana is mentioned along with Śāriputra among the principal disciples of the Buddha. He too had a hand in reclaiming the 5000 *Bhikṣus*, along with Śāriputra.

—*Ane.* Vol. XX No. 2, June 1967, pp. 69–84

**Naidu, P.S.**

### BUDDHIST PHILOSOPHY OF EDUCATION-3 PHILOSOPHICAL FOUNDATIONS OF THE TEACHING

The Tathāgata discouraged metaphysical speculations. He maintained rigorous silence whenever any metaphysical question was raised. This silence of Buddha has been interpreted by scholars in different ways. Some hold that Buddha denied the existence of God and soul, in fact, of all supratemporal existence, others declare that Buddha upheld the views of the great teachers of the Upaniṣads. The point at issue may, perhaps, be settled if we understand the philosophical implications of Buddha's silence which was his comprehension of the higher truth transcending both the thesis and the antithesis of human reason. He realised that this higher truth cannot be expressed in human language and hence he kept silent.

Then there was the problem of Momentariness. The emphasis on the ethical implication of impermanence is the signal Buddhist contribution to the understanding of the nature of the world. Buddha's views about self, soul and ego are interesting to note. Buddha had an experience of self similar to that of the great upaniṣadic seers hence he chose to remain silent about it. As regards the ego, Buddha's teaching is in noway different from that of the Hindu teachers. He recognises that 'I-ness' or ego must perish, for, like all component things, it is also mutable, transient and impermanent.

It is agreed that Buddhism is materialistic, atheistic, passimistic and egoistic. Those who have understood the teachings of the Master, will see that these charges are utterly baseless.

—*PB* Vol. LXXI No. 2, February 1966, pp. 51-60

**Pandeya, Rajendra**

## PRĀRABMHIKA BAUDDHA DHARMA TATHĀ BRĀHMAṆA DHARMA (THE EARLY BUDDHISM AND BRĀHMAṆISM)

It is said that Buddhism arose as a reaction against Vedic ritualism and caste system. It may be true but so far as Buddhist philosophy is concerned, it is the outcome of the pre-existing Brāhmaṇic way of thinking. The idea of Buddhist *Nirvāṇa* too was known to the Acelakas, Nigaṇṭhas and the Ājīvakas who all believed in achieving salvation (*mukti*).

The word *Śramaṇa*, denoting a Buddhist monk, is found in the *Taittirīya Āraṇyaka*. The discipline of the Buddhist monks and *bhikṣus* is scarcely different from that of the Brāhmaṇa ascetics.

Scholars think that the doctrine of *pratītya-samutpāda* is the outcome of the Sāṅkhya doctrine of *tattva-pariṇāma*. Buddha declared the observation of *dharma* to be the basis of social distinction and division. The Upaniṣads too contain similar ideas about caste. The antagonism between the two religions arose through the hostility of the ritualists or the followers of the *Pūrva-mīmāṁsā* against Buddhists, who decried the bloody sacrifices and rituals. The Tibetan *sūtras* condemn the Śuṅga ruler Puṣyamitra, who had performed two Aśvamedhas and usurped the throne of the Buddhist Maurya king Bṛhadratha.

—*BAIHA* No. 1, 1967, pp. 97–100

**Phra Maha Vichitr Tissadatto**

## *ANATTA* OR THE DOCTRINE OF NO-SELF

After defining the Pāli term *Anatta* the author discusses the ideal of a (real) self, which, according to him, arises because of two psychological projections : the instinctive urge of self-protection and that of self-preservation. The Buddha's teaching denied all kinds of speculative views, including the idea of eternal existence, and was directed towards detachment from all forms of metaphysical conjectures and towards cessation of all conditions forming existence. The Buddha knew the psychological fact that the uninstructed worldling is frightened by the doctrine of soullessness because of his clinging to the mental projections of a permanent self and immortal soul, which he imagines as existing in reality. But, he realized that there is only the process of memory working in co-operation with other psychic factors, such as perception, awareness and so forth, that continues to recall the past and to perceive an object set before the mind, but no being. Thus what we call a being or 'I' is nothing but the combination of Mind and Body. This perceiving or remembering things needs no permanent being or self to persist as a knower or perceiver.

—*WB* Vol. XV No. 7, February 1967, pp. 191–92

**Piyadassi, Thero**

## THE THREEFOLD DIVISION OF THE NOBLE EIGHT-FOLD PATH

The eightfold path consists of : (1) Right understanding (2) Right Thought, (3) Right speech, (4) Right Action, (5) Right Livelihood, (6) Right Effort, (7) Right mindfulness and (8) Right Concentration. This path may be arranged in three groups : the Virtue Group (*Śīla*), The concentration Group (*Samādhi*) and the Wisdom group (pañña). The Śīla is the initial stage. To abstain from evil and do good is the function of Śīla. Under it are included Right Speech (3), Right Action (4), and Right Livelihood (5). The next stage is Mental culture, *i.e.* (*samādhi*), under which come Right effort (6), Right Mindfulness (7), and Right concentration (8). Right effort is the preserving endeavour (a) to prevent the rise of evil thoughts that have not yet arisen in a man's mind, (b) to discard evil thoughts already arisen, and (d) to promote and maintain the good thoughts already present. Right mindfulnees is the application of attention in regard to the activities of the body, (b) feeling of sensation, (c) the activities of mind and, (d) mental objects. Right effort and Right mindfulness alone lead to the state of mind which is comparable to the unflickering flame of a lamp in windless place. It is concentration that fixes the mind and causes it to remain undisturbed. Right understanding (1) and Right thought (2) may be included under the wisdom group (*añña*). Wisdom is the final stage of the Path. Right Thought includes thoughts of renunciation, good will, compassion or non-harm. Right understanding is to understand life as it really is. For this one needs a clear comprehension of the four Noble Truths : the truth of (a) (a) duḥkha, (b) the arising of duḥkha, (c) the cessation of *Duḥkha* and (d) the Path leading to the cessation of *Duḥkha*.

Virtue, concentration and wisdom, are referred to in the discourses as the three-fold training; non of them is an end in itself. Each is a means to an end and one cannot function independently of the other. Virtue strengthens meditation and meditation in turn promotes wisdom, wisdom helps one to get rid of the clouded view of things.

—*MBo.* Vol. LXXV No. 12, 1967, pp. 368–74

**Prince, T.**

### RENUNCIATION

Buddhism teaches renunciation. What is renounced is ill, suffering, dissatisfaction. The author, after discussing ill, suffering and unsatisfactiveness, explains that the self and world are interdependent, our emotional responses to the world strengthening our sense of self, and our sense of self causing the illusory appearance of a permanent and substantial world with objective qualities of desirability and undesirability. Renunciation of the world and renunciation of the self are but two aspects of the same thing. The author discusses three stages in the practice of renunciation. They are outward renunciation which means leaving the household life; then renunciation of the inner world of the psychophysical life which is his 'self' and the third one is his ultimate renunciation which comes with the destruction of what are known as the *āsavas* (Pāli) or *āsravas* (Sanskrit). In this connection he also discusses the four truths. After examining the theory and practice of renunciation, as set forth in the Pāli texts, the author examines some possible misconceptions concerning the nature of renunciation in general and Buddhist renunciation in particular. He has also critically discussed the objection that renunciation is a flight from the world's problems, a sort of selfish escapism. He then arrives at the apparently paradoxical conclusion that perfect compassion can arise and perfect help can be given only where there is perfect detachment, that those who have totally renounced the world are precisely the people who can be of most benefit to it. The clearest illustration of this is the life of the Buddha himself. He began by renouncing the world, and finally transcended it. And yet, despite the fact that he had nothing whatever to gain from it, he spent the remainder of his long life, after his awakening, tramping the roads of north-eastern India.

—*Metta* Vol. VIII No. 6, May 1967, pp. 3–15

**Riepe, Dale**

### THE SIGNIFICANCE OF THE ATTACK UPON RATIONALITY BY ZEN BUDDHISM

In Mahayana Buddhism, of which Zen is a branch, inner unification is hesitatingly projected on the world. A saint then becomes one who is self-blinded to plurality, for plurality implies discrimination and doubt. Zen may be called religion resulting from unified blur. *Prajña*, pure unity, unity of subject and object, also plays an extremely important social function. It enables one to hold that unity exists in the social order as well as in the world of unified nature. This is why Zen has always been popular with the ruling classes in Japan.

Zen emphasizes ritual cleanliness in the blurred unity of the arts of war. Under Zen, *harakiri* is easily thought of as "life without death". or as 'honourable living through dying'. At the heart of Zen's mindlessness and irrationality is its absence of a theory of causality.

The blurred vision of Zen is permanence without change, hence causality is illusory. Zen is consistent in theory and practice by being inconsistent. Presumably, rationality, like causality is a notion difficult even for mystical religion to stamp out. The projection of one's own copelessness on to the world and society is at the heart of every form of Buddhism. The essence of Zen is the admission of copelessness. Zen does not look upon man as a rational animal.

—*PPR* Vol. XXVI No. 3, March 1966, pp. 434–37

**Sastri, Srinivasa**

BAUDDHA DARŚANA KE ANĀTMAVĀDA MEN KARMAPHALA-VYAVASTHĀ AURA PUNARJANMA (PLACE FOR TRANSMIGRATION AND REAPING THE FRUIT OF ONE'S PAST ACTIONS IN THE SOULLESS BAUDDHA PHILOSOPHY)

According to the Bauddha philosophy, a living being is a system of physical and psychical functions and there is nothing as an unmixed, unchanging, eternal element in it as a self or a soul. The Buddhists believe in a subtle body, called by them *antarābhava*, which leaves the dead body and enters another. The *antarābhava* does not take the place of the individual soul posited by other philosophies; but it is very much like the subtle body of the Sāṁkhyas. It appears from the statements of Abhidharma Kośa that *antarābhava* is not only a stream of consciousness but a mixture of the five *skandhas* in their subtle form.

In fact, there is no inseparable connection between the theory of transmigration and belief in a soul. Philosophies such as the Sāṁkhya, which believe in the supremacy of the soul, also hold that the soul does not transmigrate. It is only the subtle body that transmigrates.

Though the *antarābhava* is itself transitory, reaping the fruit of past actions is possible through the continuity of the stream of elements which forms a system.

—*Gav*. Vol. III Pt. 1, June 1966, pp. 55–60

**Sharma, Ram Nath**

## NEGATION OF EXTREMES IN BUDDHA'S PHILOSOPHY

To meet the challenge of his age smitten with 'extremes' Buddha evolved a philosophy negating extremes in epistemology, metaphysics and in moral and social philosophy.

In the field of epistemology, he refused to say anything about questions the answers to which fall outside the limit of evidence and logic. This agnostic approach to epistemology steers clear of the two extremes of dogmatism and scepticism.

In the field of metaphysics too the Buddha negates all negations and thus avoids extremist views. 'All things exist' this is one-sided view. 'Nothing exists'—this is another one-sided view. Leaving both aside, the Buddha teaches the Middle Path the esssence of which is that life is Becoming. The Buddha does not deny the existence of self nor does he consider it as an immutable substance. According to Him, man is the name for a conglomeration (saṁghāta). At another place he calls man as the sum-total of five skandhas. The doctrine of Pratītyasamutpāda is the main theme in Buddha's metaphysics. Here also he has negated the two extremes ef eternity and annihilation. The chain of causation in Pratītyasamutpāda begins from Avidyā or Ignorance. The main question is not why there is ignorance, but how it can be removed. The Buddha remained busy with finding an answer to this very question.

In the field of moral and social philosophy also, Buddha advocated a golden mean. In moral philosophy, he avoids the extremes of pleasure seeking and suppression of self. In his social philosophy, he avoids both the extremes of individualism and collectivism. He deplores both asceticism and gross hedonism and prescribes different rules for hermits and householders.

The Buddha has taught mankind to avoid extremes by presenting a catholic, synthetic and pragmatic approach in philosophy.

—*MBo*. Vol. LXXV No. 12, December 1967, pp. 383–85

**Silva, Nihal de**

## THE BUDDHIST CONCEPTION OF WISDOM

In Buddhist parlance, wisdom is invariably associated with morality, and never with evil. *Ñāna*, *paññā*, *vijjā*, *cakkhu*, *āloka*, *bodhi* and *dassana* are the various facets of the personality that has been enlightened by wisdom.

For becoming a Buddhist, one has to understand what the Dharma is and why he should take refuge in it. Then, a good action performed with a wise motive produces a stronger *Kamma* force. Absence of wisdom can turn a moral act into a liability and cause one to be reborn with low intelligence.

—*Bu.* Vol. XXXVIII No. 1, June 1967, pp. 18-22

**Singh, Sankataprasad**

### VEDĀNTA AURA BAUDDHA MATA (VEDĀNTA AND BUDDHISM)

Scholars hold that Śaṅkara owed much to the Buddhist thought, particularly in Śūnyavāda and Vijñānavāda. He has even been named a prachanna Bauddha, for his Māyāvāda is borrowed from the Buddhist philosophy. A comparative study of both the philosophies with that of the Upaniṣads shows that this charge against Śaṅkara is unfounded. According to this author, Advaita Vedānta of Śaṅkara is directly based on Brahmasūtras and the Upaniṣads.

—*DI* Vol. XIV No. 2, April 1968, pp. 112-19

**Sthavira, Sangharakshita**

### THE 'BIRTH STORIES' AND 'GLORIOUS DEEDS'

The *Jātaka* or 'birth story' is one of the nine types of proto-literary compositions mentioned in the *Āgamas/Nikāyas*, while the *Avadāna* is the foremost of the three supplementary *aṅgas* of Sarvāstivāda tradition. Both are narratives in which the experiences of the present life are represented, according to the law of *karma*, as the outcome of the action committed in a former existence. Their moral is that the fruit of white deeds is white, of black deeds black, and of mixed deeds mixed, so that, giving up the black and the mixed deeds, one should take pleasure only in the white deeds.

The *Avadānas* do not materially differ in their intention from the Jātakas. The most important of the deutero-canonical collections are the *Avadāna-śataka* (2nd cent. A.D.) and *Divyāvadāna* (4th cent. A.D.). The *Divyāvadāna* is a much less unified work than the *Avadānaśataka*. Other deutero-canonical collections (extant only in Tibetan translation) are the *Karma-śataka* and *Dama-mukha*.

The greatest Avadāna, i.e., the *Mahāvastu*, describes itself as the work of the *Vinaya-piṭaka* of the Lokottaravādins. The *Mahāvastu* is a bulky composition exhibiting various literary strata. In it are inserted the *Jātakas*, *Avadānas* and *Sūtras*. Among them is an archaic version of the

First Sermon, as well as other material including a whole section of the *Dhammapada* and portions of the *Sutta-nipāta*.

—*MBo.* Vol. LXXV No. I, September 1967, pp. 314-21

**Sthavira Sangharakshita**

## THE CENTRALITY OF MAN

Buddhism does not regard man as an absolutely unique being; nevertheless, it believes that the human state occupies a position of centrality in relation to other modalities of sentient existence and that this centrality is two-fold: first, man experiences both pleasure and pain; secondly, he both reaps what he has sown and sows what he must reap in the future. Man has facility of access to both the planes above and below his own, since he is provided with occasions for both healthy and unhealthy volitions.

By virtue of this mundane centrality human life is analogous to the transcendental centrality of Buddhahood. There is a special correspondence between the human condition and Buddhahood, which is the foundation of all such affirmations as 'I am the Buddha' and 'I am Vajrasattva'. Such affirmations, however, can legitimately be made only in a state of consubstantiation between the yogin and the transcendental form on which he is meditating.

For this reason the so-called individual being is analysed by Buddhism into five constituent parts—more accurately events—the five *skandhas*. From this five-fold analysis it is obvious that corresponding to the term 'man' there exists no unchanging substantial entity but only an ever-changing stream of physical and phychical events. Hence there can be no such thing as human nature in the sense of a fixed and determinate quality or condition holding good of such an entity at all times and places and under all possible circumstances. Man is indefinable; and man is nothing else but that which he makes of himself. It is not the first principle of Existentialism alone, but it is also the first principle of Buddhism.

For Buddhism, however, the range of possibilities of conditioned existence open to man is incomparably wider than that envisaged by Existentialism. Mundane centrality of human life being, according to Buddhism, analogous to the transcendental centrality of Buddhahood, man cannot only make of himself whatever he wants to be, but he can also cease altogether from making himself any thing whatsoever. Man realizes 'his' Buddha-nature when the energy of which 'he' is the expression no longer craves manifestation in any other form of conditioned existence. This happens neither automatically nor instantaneously, but by pursuing a regular sequence of steps with energy and determination over a certain period of time.

—*MBo*. Vol. LXXV No. 7, July 1967, pp. 246–51

**Suguri, E.**

### HIGASHI PA-KI-SU-TAN NO BUKKYŌ-TO (THE BUDDHISTS OF EAST PĀKISTĀN)

In the 10th Vol. of the Xī-yu-ji, Xuan-zang mentions countries which existed in the territory of the present East Pākistān; some of his accounts have been prove'd by recent excavations.

According to Pākistān Buddhist Society, there live about 500 thousand Buddhists (Arakanese 300 thousand, and Bengali 200 thousand) in East Pākistān. About 70 per cent of the Buddhists live in Chittagong Hill Tracts. The people of the Chakma and Maruma (Mogh, Mugh, Mogi) racces, about 70 per cent of the Hillmen of the Mongol Races, are Buddhists. The Buddhists in the Ganges Delta of Bakarganj are called Arakanese, who came from Chittagong area.

Even after Moslem invasion, Chittagong Hillmen kept up Buddhism, and later in the 16th century A.D., their king was under the Pegu Dynasty of Burma. They invaded the Ganges Delta with Portuguese and established small colonies there, but later they were conquered by Moslem troops of Bengal.

At present Bengali Buddhists belong to the Mahāthera Order and Arakanese Buddhists to the Sangharāja Order, and the two Orders are united by Pākistān Buddhist Society in Dacca.

Their living and customs are influenced by Burmese Buddhism. Buddhist monks are selected out of Monahans who got Shunprupee Ceremony, and live in Dharmaghars, Bengali style temples, in Bengal; or in Kiyāngs, Burmese style temples, in Bakargañj and Chittagong. Of them, generally Bengali monks are poorer than Arakanese, who worship historical Bodhisattva images of Tantrism, too. Their canons are Pāli texts, which were brought from Ceylon through Burma.

Many old manuscripts are preserved in East Pākistān, of which some are Buddhist texts which are not yet put in order.

—*JIBS* Vol. XV No. 1, December 1966, pp. 205–10

**Tom Scott**

### WHY PRACTISE *METTĀ* ?

The Eight-fold Path can be divided into three groups of activity—*Śīla*, *Samādhi* and *Paññā* or Morality, concentration and wisdom. *Śīla* consists of Right Thought, Right Speech and Right Action. But there is the negative side of *Śīla*—Do not do this, do not do that. There is also a positive side—Think good, speak good, do good. And this is what is called *Mettā* (the negative being the mark of *Karuṇā* or Compassion).

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 269-71

**U Aung Than**

### RELATION BETWEEN THE SAṀGHA AND STATE AND LAITY

The Saṁgha referred to here is not the Ariya Saṁgha but the Sammutisaṁgha. The members of Sammutisaṁgha are regarded as bhikkhus by convention. They are the puthujjanas who have not cut themselves off from the weal and woe of every day life experienced by the state and laity. In fact, they are part and parcel of the state and laity. In the modern idea of the state, people are the state and the state in turn is composed of the people, who, to the Saṁgha are their laity. In this paper the author has given an account of the relation between the Saṁgha, state and laity right from ancient times upto date in relation to Burma specifically. He has cited a number of illustrations from the Mauryan Period, Aya and Amarapura period, and Modern period to show the relationship of the three. He concludes that the church is dependent on the laity for its material needs. Contributions by the laity are voluntary and the measure of their support depends upon the degree of peity and strict religious life led by the bhikkhus in accordance with the Vinaya rules. Secondly, the state has no authority over the internal administration of the church, but it can take measures either by legislation or otherwise for the peace, security and welfare of the people. Thirdly, the individual members of the Saṁgha are subject to the jurisdiction of the civil courts in respect of their conduct and actions even though they are definitely sanctioned by the Vinaya code. And lastly, the church has no independent territorial jurisdiction and the sovereignty of the state does not exclude the church.

—*JBRS* Vol. XLVIII Pt. 1, June 1965, pp. 1–7

**Umino, T**

### MIROKU NO YUI-SHIKI SETSU NI MIRARERU KŪ-SHŌ (*ŚŪNYATĀ*) NO YŌ-REI TO SONO I-MI NI TSUITE (ON *ŚŪNYATĀ* IN THE *VIJÑAPTIMĀTRATĀ* THEORY OF MAITREYA)

Maitreya defines '*Parikalpita*' of '*grāhya*' and '*grāhaka*' as non-existence, and '*Śūnyatā* which is *Pariniṣpanna*, *tattva-dharmadhātu*,' as existence, in his works, the chū-ben-fun betsu-ron (Madhyāntavibhaṅga with Vasubandhu's commentary), 1-1; 1-13, and the Dai-jō-shō-gon-kyō-ron (Mahāyānasūtrālaṅkāra), XI-14; XIV-33; XIX-54. Vasubandhu and Sthiramati follow and expatiate on it. On the other hand, in above 1-13 and XI-14, Maitreya seems to say also that '*Śūnyatā*' is not existence, because '*Śūnyatā* (=*pariniṣpanna*)' is non-existence of '*grāhya* and *grāhaka*'. Vasubandhu and Sthiramati follow it. But this does not mean the non-existence of 'Śūnyatā'. Maitreya may have intended to explain his theory in the same way as that of the Mādhyamikas, and thereby to teach'*Śūnyatā's* existence. He says non-existence is exactly supreme existence. Vasubandhu comments upon it thus : non-existence of *parikalpita* is just supreme existence of '*pariniṣpanna*'. This non-existence is later considered to contain non-existence of '*Paratantra*', in Vasubandhu's commentary on above XI-16.

In the Trisvabhāvanirdeśa, Vasubandhu explains (1) '*Parikalpita*' and '*paratantra*' are in *saṁkliṣṭalakṣaṇa*, and '*pariniṣpanna*' is in *viśuddhi-lakṣaṇa*. (2) Both the *lakṣaṇas* are *śūnya* and contained in '*śūnyatā*'. So *śūnyatā* is of 2 contrary *lakṣaṇas*, and that is '*pariniṣpanna*'. Maitreya expresses this as 'non-existence of the two' and 'the existence of non-existence'. Maitreya's *śūnyatā* is not non-existence. That is the supreme existence of non-existence.

—*JIBS* Vol. XV No. 1, December 1966, pp. 98–104

**Ueno, J**

## GEN-SHI-BUKKYO NO NIN-MU-GA TO CHU-RON NO HO-MU-GA TONO KAN-KEI (ON THE LOGICAL CONSTRUCTION OF CAUSATION)

Earlier Buddhism teaches that the *pañcaskandhas* are of *pratītya-samutpāda* and *anātman*. This *anātman* concerns only *pudgala;* so the existence of the Ego or individual is denied, but the existence of *dharmas* is not.

In the *Chū-ron* (*Mādhyamikakārikā* with a commentary), the causation taught in the Ist chapter is explained by the principle of movement in the 2nd chapter of 'investigation of going and coming'. In the 2nd chapter, one movement or action is considered to be of three elements : time, doing and doer. These three are mutually dependent on the other two and form an indivisible whole. So these three are said to be *niḥsvabhāva*. Even time is *niḥsvabhāva* and so is *pratītyasamutpāda* as taught in chapters 19 and 24. This *niḥsvabhāva* is equal to *anātman* or non-existence. Here the *anātman* concerns the *dharmas*.

In earlier Buddhism, time exists by itself, and *trilokas* and *pañcaskandhas* have their *svabhāvas*, respectively. Here the *pañcaskandhas* undergo *saṁsāra* and attain *mokṣa*; while in the theory of the *Chu-ron*, the *pañcaskandhas* and time do so. This theory of the *Chu-ron* may be said to be the same as the *Brahman* theory of Brāhmanism.

—*JIBS* Vol. XV No. 1, December 1966, pp. 105-8

**Upadhyaya, K.N.**

### THE BUDDHIST DOCTRINE OF *ANATTĀ* (SOULLESSNESS)

The crux of the problem lies in the basic confusion about the notion of 'I' or self (*attā*). Our clinging to this notion of I-ness or egotism, has led us to identify reality with the self, and salvation consists in the realization of this identity. Thus, the word *ātman* or self has acquired a dual meaning : (i) the 'I' or the self and (ii) reality.

The Buddha has shown that each one of the five elements of personality, *viz.*, *rūpa* (corporeality), *vedanā* (feeling), *saññā* (perception), *saṁkhāra* (dispositions) and *viññāna* (consciousness), is transitory and a source of suffering. The notion of a permanent and blissful 'I' is only a product of imagination.

Missing the above basic point of the Master, scholars try to discover a self or 'I' besides and beyond the five aggregates by arguing that statements declaring the five aggregates as soulless seek to repudiate only the superficial view of the self, but the true self is never intended to be denied. This is doing scant justice to the above-mentioned view of the Buddha which precludes the possibility of discovering anything permanent as I or mine. The Buddha bas made it clear that the conceit of the 'I' or the self is possible only in and through the five aggregates of personality.

The Buddhist doctrine of *anattā* (soullessness) makes it clear that the notion of 'I' or the self (permanent ego) is fictitious. The denial of self, however, should not be taken to mean the denial of the non-personalistic reality, *viz.*, *nibbāna*. Through his unsparing doctrine of *anattā*, the Buddha has sought to disengage the reality from any egoistic or personalistic association.

—*PQA* Vol. XXXIX No. 2, July 1966, pp. 119-28

**Upadhyaya, K.N.**

### THE SIGNIFICANCE OF BUDDHA'S SILENCE

According to A.B. Keith and A.J. Bahm, the reason behind Buddha's silence regarding metaphysical questions was his lack of clear knowledge about the reality, besides his practical or pragmatic considerations. Holding a similar view, Jacobi reads into it an element of agnosticism analogous to that of Sañjaya. The present author disputes these views and holds that the Buddha kept mum on these questions simply because they were not very relevant to the problem he was concerned with.

According to this author, the Buddha's silence about these questions was the outcome of his awareness of the conflict in Reason as well as of their intellectual incomprehensibility combined with the motive of expediency. This interpretation of Rational Agnosticism is supported by the Pāli texts.

—*PQA* Vol. XXXIX No 1, April 1966, pp. 65–80

**Weeraratne, Amarasiri**

### INFLUENCE OF BUDDHISM ON CHRISTIANITY

All the ancient Christian sects like the Marcionists, the Therapeutae, the Essenes and the Gnostics were influenced by Buddhist teachings. The ceremonies and rites of the Therapeutae were derived from Aśoka's Buddhist missionaries in Egypt.

The Gnostics believed in *Karma* and Rebirth, and incorporated it as a Christian doctrine in their sacred work *Pistis Sophia*, which means Love and Wisdom—*Karuṇā* and *Paṇṇa*—two fundamental virtues stressed in Buddhism.

The life stories of the Buddha and Jesus, too, are similar. The influence of Buddhism is clear on the Christian teachings. Jesus' teaching 'I give you a new law. Love ye one another' is a re-statement of the Buddha's *Akkodhena jine kodham*. The Mahāyāna *sūtra*, 'Treat others even as you desire them to treat you', forms the golden rule of Christianity.

Buddhaghoṣa's parables have also influenced the Gospel. Lustful intent towards a woman sullies the life of a Brahmacārin, which, according to Jesus, is equivalent to committing adultery. 'Give to him that asks' is the echo of Buddha's teaching. In the stanza *Saddhā bījam tapo vutti*, the Buddha compares himself to a sower. The Christian counterpart is the parable of the sower.

Lastly, the Bodhisattva has been canonised in the Catholic Church as St. Josephat. Max Müller commented on this and said that the teacher of Kapilavastu has been honoured by the Catholic Church in being made a Saint, in whose life the story of Bodhisattva's Great Renunciation is clearly discernible. Bardesanes, the last of the

Gnostic teachers, admitted the influence of Buddhist teachings on Christianity.

—*WB* Vol. XV No. 6, January 1967, pp. 157–60

**Wettimuny, R.G. de S.**
IMPERMANENCE

'Self' is no indefiniteness. It is a deception, and can be as definite as a mirage. The Five Groups are taken to be 'self' though, in truth, they are not.

An assertion, positive or negative, about self would be based on the wrong premise 'self', which does not exist. For this reason, the Buddha refrains both from asserting and denying the existence of 'self'.

It is only when a person sees that his 'self' is nothing but a deception, which will pass away when the conditions that keep it going are removed, that he really gets the impact of impermanence (*aniccatā*).

– *Bu.* Vol. XXXVII No. 12, May 1967, pp. 293–97

# XII-B PHILOSOPHY & RELIGION (NON-BUDDHIST)

**Amar, Gopilal**

MANDASAUR MEN JAINA DHARMA (JAINISM IN MANDASAUR)

Mandasaur, the ancient Daśapura, was a famous centre of Jainism since early times. According to *Jainatīrthamalastotra*, it was considered to be a holy place for the Jainas. According to the Jaina tradition, Udayana, the ruler of Pattanapura had a wooden Jaina image, called Jīvanta Svāmī, which was carried away by his slave girl Devadattā, when she eloped with Caṇḍapradyota, the ruler of Ujjain. Udayana pursued Caṇḍapradyota, captured him, and when he was bringing him back to his capital, he had to stay at Daśapura for about four months because of the flood in the river Śivanā. It is said that the image of Jīvanta Svāmī transformed itself into stone, and got fixed there; hence Udayana got a Jaina temple constructed there and granted 1200 villages for its upkeep. Daśapura was the birth-place and centre of the activities of Āryarakṣita Sūri, referred to in *Nandisūtra*, a work composed in the 1st cent. B. C. Samantabhadra, the great Jaina scholar of the 2nd cent. A.D. visited Daśapura several times. In the 15th cent. A.D. a Jaina temple was constructed here by Saṁgrāma Sonī, the minister of Māṇḍavagaṛha. A large number of Jaina sculptures of medieval period may be found preserved in various temples of the city. The work *'Lalitāṅga-carita* by Īśvara Sūri was composed in Daśapura in Saṁ. 1618. The city has, thus, a great cultural significance from the Jaina point of view.

—*Ane.* Vol. XX No. 4, October 1967, pp. 146–50

**Anwar, Ishrat Hasan**

UPANIṢAD TATHĀ *QURĀNA* (UPANIṢAD AND *QURĀNA*)

An analysis of the basic teachings of the holy *Qurāna* indicates that it is in many ways similar to the teachings of the Upaniṣads. These similarities are great and the *Qurāna* may be taken as one of the chains of the thoughts whose origin can be traced to the Vedas. Since the Upaniṣads existed much earlier than the period of the composition of the holy *Qurāna*, they may be considered among the holy books towards which the *Qurāna* instructs its followers to look with respect.

—*Gav.* Vol. II No. 2, September 1965, pp. 25–28

**Apte, M. V.**
AN INTERPRETATION--PRAṆAVA, ŚIVA, ŚAKTI AND GAṆAPATI

As speech is the characteristic of human beings and as it is the basis of all intellectual development, it has been regarded as the symbol of *Brahman*, the Creator. The author studies *Om* from the point of the style, and compares it with the ventricles of the human brain. Similarly, his interpretation of Śiva as the soul, Śakti as energy and Gaṇapati as intelligence is interesting.

—*YM* Vol. IX No. 2, October 1966, pp. 41-48

**Apte, M. V.**
THE *CAKRAS*

The another describes the sensations which a man, practising *Prāṇāyāma*, experiences. The human body has been divided into seven *cakras* and how many petals each one of them has has also been described in detail by the writer. Letters of the alphabet are assigned to the petals of these lotuses. The chief elements of the first five *cakras* have also been explained in brief.

—*YM* Vol. IX No. 1, July 1966, pp. 10-15

**Apte, M.V.**
NADĪS IN YOGA

In *Ṣaṭcakranirūpaṇa* '*Śaṅkhinīnadī*' is mentioned as a structure upon which the *Śūnyadeśa* stands. *Śūnyadeśa* is the third ventricle of the brain. The form of the fourth ventricle is suggestive of a conch-shell. This ventricle is, therefore, named *Śiṅkhinīnadī*. It is an expansion of the spinal canal into the brain and is included in the brain-stem over which lies the cerebrum.

Outside the vertabral column, on the left and right, are said to be the two *śirās* of the moon and the sun. In the midst is said to stand *Suṣumṇā* from the middle of the sacrum to the head; and *Vajra* is said to stand inside the column but outside the *Suṣumṇā*. Presumably one is inclined to regard the *śirās* as the gangliated cords of the autonomous nervous system. *Suṣumṇa* is obviously the spinal cord, including a portion of the filum terminale internum and the name *Vajra* suggests that it is the tube formed by the tough and strong matter which extends as low as the junction of the filum terminale internum and externum.

Inside the *Vajra*, according to this text, is *Citriṇī*, which is as thin as the web of a spider. Inside that is the *Brahmanadī*. Here *Citriṇī* should be taken as the pia-arachnoid and Brahmanadī as the central canal situated in the spinal cord. In this way, the word *nadī* would mean a cord, hollow or otherwise.

In '*Gorakṣaśataka*' the number of *nadīs* is said to be 72,000, but only ten of them are mentioned by name. They arise from a bulb above the penis and below the navel. There are ten *Vāyus* that take the form of life and move up and down along these *nadīs*. Life depends upon the *prāṇa* and *apāna vāyus* which move on the left and right sides. The ten *nadīs* go each to one of the nine well-known doorways and the *Brahmarandhra* which is in the head.

Any attempt to give anatomical meaning to these names of the *nadīs* on the basis of this description is bound to fail. All that can be said is that the *nadīs* are passages that conduct the life-giving air to the places of its utilization in life processes, whatever their status in anatomy may be.

—*YM* Vol. X No. 2, October 1967, pp. 17-24

**Asram, U.A.**

## SAMĀDHI AND SAHAJA AVASTHĀ

Hindu tradition supports the concept of the 'Sahaja' or the Jīvanmukti state as the perfection of all types of mystic effort.

In Buddhism, too, 'Sahaja' state, the aim of the 'Sahajayāna school, is identical with the 'Sahaja, state of the Jñāna-yogī, or the 'Jīvanmukta' stage.

The description of the satori of the Zen given by Suzuki indicates some state akin to the 'Jīvanmukti' state; and the characteristics of a 'Vītarāga' personality given in the Jaina texts, also remind one of those of the 'Jīvanmukti' stage. The Taoism of Lao-tse, too, recommends a state, similar to the 'Vītarāga' state.

The 'Wajud' state of the Sufis may mean natural or realistic existence like that of a 'Jīvanmukti' and 'Haqiqat' is interpreted by some as being equivalent to 'Jīvanmukti'. The last stage of 'Baqa' may also be something like a return to realism after completely merging into God.

Terms like Perfect Justice, used by some Christian mystics, or what Bernard Bosanquet calls salvation, appear to indicate states similar to 'Jīvanmukti' and St. Theresa describes the highest stage of Christian mysticism in terms which remind one of the descriptions of the Jīvanmukti' state.

Thus, the 'Sahaja' or the 'Jīvanmukti' state is universally recognised as the acme of mysticism.

—*YM* Vol. X No. 2, October 1967, pp. 39–51

**Ba Han**

### BURMESE COSMOGONY AND COSMOLOGY

Cosmogony, in the strict sense of the term, is excluded by the Buddha's injunction not to speculate about the origin of existences here and hereafter. As regards the universe of Burmese cosmology, the author says that it is made up of innumerable worlds, each of which has its own earth, sun, moon, heaven and hell. He has also given interesting accounts of 31 abodes of living beings, and the destruction and reappearance of the world.

—*JBRS* Vol. XLXIII No. 1, June 1965, pp. 9–16

**Banerjee, P.**

### ASPECTS OF HINDUISM—A STUDY

Hinduism or Neo-Brāhmaṇism is a mass of beliefs, opinions, usages, religious creeds and observances derived from manifold sources. It is a synthesis arrived at through many stages represented by the *Saṁhitās*, the *Brāhmaṇas*, the *Upaniṣads*, the *Darśanas*, the *Dharmaśāstras* and the *Bhaktiśāstras*. The hymns of the *Vedas* mainly represent the worship of various deities, the personified forces of nature while the *Brāhmaṇas* explain the sacrificial ritual. The *Darśanas* represent the 'rationalistic pantheistic philosophy', while the law books of Manu and Yājñavalkya deal with castes and domestic usages. The *Itihāsas*, the *Purāṇas* and the *Tantras* represent the principle of devotion to personal gods.

—*IAC* Vol. XV No. I, January 1966, pp. 31–45

**Bepin Behari**

### *MĀYĀ*—THE CREATIVE ILLUSION

Indian philosophy has attached considerable significance to the concept of the Cosmic Illusion—*Māyā*—which elucidates the process of manifestation.

During the Vedic period, the word *Māyā* indicated wisdom—*prajñā*—the power of the Mind. In Upaniṣads it signified Cosmic Illusion occurring for the first time in the *Śvetāśvatara Upaniṣad.* Śaṅkarācārya used it in the sense of 'Illusion'. The essence of the Vedāntic philosophy lies in One Reality, the Self-Existent, as the source and stream of life.

The Śaivites considered *Māyā* as one of the four *pāśas* or snares. The Vaiṣṇavites regarded it as one of the nine *Śaktis* of Viṣṇu. The Buddhists explained the chief causes of existence in terms of *Nidānas* and *Māyā. Ākāśa* is given the highest place in Buddhist doctrine. Even *Dhamma* and *Nirvāṇa* are included in *Ākāśa*; may be the Buddhist doctrine of 'Tho-og' as *Māyā* is not different from the Vedāntic conception of *Māyā.* According to the Buddha, destruction of the trinity of *Māyā* alone can release one from the wheel of births and deaths.

Man's power of cognition is restricted by his senses as well as by the intervening media: self, space and duration, between the cognizer and the object of cognition. If the veil of Illusion is removed, it might enable us to establish a bridge between the microcosm and Macrocosm.

In India, the various systems of yoga enable a man to perceive his real nature. When a person is fully awake, and when modifications in his consciousness have completely ceased—then *manas* and *buddhi* are automatically integrated. It is only when the mind understands the superficial and the hidden that it can go beyond its limitations and discover the bliss, and it is only then that the individual is liberated from the fetters of *Māyā.*

—*Theo.* Vol. LXXXVIII No. 11, August 1967, pp. 325–30

**Bhattacharya, Devaprasad**

## THE MĪMĀṀSĀ VIEWS ON CAUSATION : AN ADVAITIC APPROACH

According to Kumārila, the performance of sacrifice produces some capacity (*apūrva*) through which the final result is achieved. It is a kind of *kriyā-śakti.* Prabhākara regards *apūrva* as different from the voluntary transient act; according to him, it is *apūrva* which produces effect, and rests in the principal action. Śālikānātha thinks that it is *niyoga* aided by fate that produces the result.

According to *Mīmāṁsā Paribhāṣā,* the principal rite is united with the final unique result through the medium of the *apūrva,* which is produced by the principal rite alone.

Śrīdhara urges that the causal power is unfounded, because we do not know it. Otherwise, too, the principle of *apūrva* is subject to heavy criticism. *Apūrva* is an unintelligent principle which cannot move of itself. Accruing from deeds it rests in the individual, because it must have a locus of its own. Thus *apūrva* will have no locus on the death of the individual and, therefore, it cannot be eternal. If the sacrifice that is generated cannot produce the desired result, how can *apūrva*, which too is generated on the completion of the sacrifice, can do it. The assumption of *apūrva* is thus pointless.

—*PB* Vol. LXXI No. 6, June 1966, pp. 249–52

**Bhole, M. V.**

## *PRĀṆĀYĀMA* AND ITS RATIONALE

While *śvāsa* and *praśvāsa* are involuntary and automatic, *pūraka*, *kumbhaka* and *recaka* denote voluntary control over these natural activities.

*Yamas* and *niyamas* work on the psychology of the practitioner directly. In *āsana*, advantage is taken of the muscle tone to bring the autonomic functions under control. In *mūlabandha*, the muco-cutaneous junction is attacked. *Āsanajaya* precedes *prāṇāyāma*. *Śuddhī-kriyās* bring down the basic activity of the body to a minimum.

If proper care is not taken, blood-pressure and heart rate may increase in *prāṇāyāma* because of the increased activity of the respiratory centre and the accompanying blood changes. Sweating, tremors, and rising up accompany the voluntary control of the respiratory centre.

In *pūraka recaka* we build up equal and opposite forces, originating in the higher context to counteract the peripheral impulses, acting on the respiratory centres, so that the particular phase may continue. '*Antaḥkumbhaka*' is, physiologically speaking, 'a continuation' at the level of the respiratory centre, of the *pūraka* phase and *bāhyakumbaka* that of the *recaka* phase.

—*YM* Vol. VIII No. 3, January 1966, pp. 10–28

**Bhowmick, P.K. and Chaudhuri, B.**

## SOME ASPECTS OF MAGICO-RELIGIOUS BELIEFS AND PRACTICES OF THE MUNDAS

The article deals with the magico-religious beliefs and practices of the Mundas of Telkand village in the Jhargram subdivision of Midnapur district, West Bengal. Its main object is to show how far the Mundas have assimilated the parochial cultural trends after their shifting from Chhota Nagpur plateau to various parts of West Bengal, and incorporated these into their conventional social orders.

—*FL* Vol. VII No. 3, March 1966, pp. 100–7

**Buit, S.S.**

## EVOLUTION OF THE CONCEPT OF *MOKṢA* FROM THE VEDAS TO UPANIṢADS

The Vedic Aryans passed their lives in the simple joy of existence as revealed by the hymns of the Veda. There were no dogmas regarding life after death except some vague conceptions that the soul is separate from the body, and that it lives after death also.

The ideas of the nature of soul and its destiny are scattered in the Brāhmaṇas. There is not even one definite view about the future life. Rebirth on earth is sometimes looked upon as a blessing. But the dominant view is to achieve immortality and pleasures in heaven, the abode of the gods. Thus, the individual existence is still considered to be the goal of life.

In the Upaniṣads we find the doctrine of the transmigration of soul and rebirth governed by the law of *karma*. The *saṁsāra*, *i.e.*, chain of births and deaths, is considered to be a bondage full of sufferings, and so *mokṣa* or release from the bondage of *saṁsāra* and the attainment of the highest states of the *ātman* or self is regarded as the goal. The motive or purpose of *mokṣa* is to regain the lost *svarūpa* (true nature) of the *ātman*, and its fundamental characteristic is bliss (*ānanda*).

—*NUJ* Vol. XVI No. 2, April 1967, pp. 146–47

**Cassins A. Pereira**

## AN ELUCIDATION OF KAMMA

The two classifications of Kamma are : one according to Function of Effect and the other according to the order of priority of Effect. On the former basis there are : (1) Janaka Kamma, which causes "conception" in the sense of resetting of the 'current of being' so that at rebirth the new being is not absolutely the same as the old, nor absolutely different; (2) Upatthambaka Kamma, which gives support to what is pleasant and helpful or the opposite; (3) Upapīlaka Kamma, which opposes the Janaka and Upatthambaka Kammas; and (4) Upacchedaka Kamma, which totally kills or destroys good or bad Kammas. On the latter basis, there are (1) Garuka Kammas, which consist of (a), in an ascending order, patricide, matricide, the killing of an Arhat, wounding a Buddha, creation of dissension in a Sangha and (b) persistent, permanent suspicion; and which operate before other Kammas; (2) Āsanna Kammas—creation of good thoughts at the time of death, which determine the next birth; (3) Bahula Kammas, which are generated by constant repetition and are thus of the nature of habitual thoughts; and (4) Katatta Kammas, which comprise all the accumulated Kammas.

As death draws nigh, a being cannot rely on 'his' cummulative Kamma, which might land 'him' anywhere. It is, therefore, of paramount importance to make good 'habitual kamma' while the opportunity is there.

—*Bu.*Vol. XXXVIII No. 1, June 1967, pp. 6–8

**Chaitanya, Brahmachari Vidya**

## *VIJÑĀNA* : FIFTH LEVEL OF THE MIND

The three spheres of the mind are interpreted by the words *jāgrat* (conscious), *svapna* (sub-conscious), and *suṣupti* (unconscious). To these is added *turīya*, which is a state of communion with God.

Rāmakṛṣṇa speaks of a state of realization, called *vijñāna,* which is superior to the other four states.

'*Vijñāna*' is knowing God in a special way. The realization that God alone has become the universe and all living beings is *vijñāna*. In its *Nitya* aspect Brahman has been compared to a snake coiled up and *līlā* to the same snake in motion. The vision of *vijñāna* is a unique one and a spiritual realization *par excellence*. According to Rāmakṛṣṇa, the *ṛṣis* stand below the *vijñāna* in spiritual excellence. The ego that is retained in a *vijñānī* is a semblance, a mirage and it cannot cause any obstruction to the knowledge of Brahman.

—*PB* Vol. LXXI No. 7, July 1966, pp. 310–15

**Chakravarti, Sudhindra Chandra**

## THE ADVAITIC ART OF RIGHT LIVING

God, the individual self and the physical world are but seeming derivatives of a transcendental entity called *Brahman* or the Absolute. The diversification of *Brahman*, the sole reality is due to the principle of *Māyā*. When one realizes this truth in one's experience, one attains the final aim of life, *viz.*, liberation. Thus Advaita is both a philosophy and an art. The Advaitin believes that ignorance is the cause of *saṁsāra* which means the process of birth and rebirth and the miseries consequent upon it. For rooting out this ignorance, knowledge is a *must*, and in that too *Aparokṣajñāna* and not the *parokṣajñāna*. The Advaitin accepts scriptural testimony as the only source of knowledge with regard to spiritual matters.

—*PB* Vol. LXXII No. 4, April 1967, pp.170–79

**Codd, Clara M.**

### CONSCIOUS CONTACT WITH THE MASTER

A life of deep thought and meditation, self-devised principles of conduct, and steady devotion to the welfare of all life, gradually brings about increasing sensitivity to the inner world of being and the opening out of consciousness to higher realms and the "lower self" begins to reflect the attitude of the "Higher self"

The Master 'calls the awakening of spirituality in a man the *Tathāgata* light and says that even the feeblest glimmer will draw the aspirant near the goal.

—*Theo.* Vol LXXXVII No. 10, July 1966, pp. 252-56

**De Chaudhuri, H.K.**

### INDIAN PHILOSOPHY AND MARTIN HEIDEGGER

The subject of the present paper is primarily the meaning of Indian philosophy in general, and the issue whether the main schools of philosophy form a comprehensive meaningful whole or they are just a body of heterogeneous types which are characterized as Indian simply because of their common origin in India. The answer is : these diverse types of philosophy have certain common presuppositions and common aim and object; but they do not follow any common course in view of their divergent outlooks, and these, different types of thought have evolved certain fundamental problems which are characteristic of Indian thought in general. Incidentally there is some discussion in the paper of certain essential features of the Fundamental Ontology of Martin Heidegger, the eminent German philosopher of the modern age, with a view to exhibiting certain affinities and common trends of thought, inspite of fundamental differences in perspectives.

In his interpretation of the meaning of Indian philosophy, the author has followed the traditional method of exposition, but he has supplemented it by resorting to the phenomenological method of interpretation as emphasised by Heidegger. Phenomenology seeks to penetrate into the essence of things, '*Zu den sachen selbst*' as originally conceived by Husserl; but Heidegger treats it primarily as a method of investigation. According to him, phenomenology is the way of access to the theme of Ontology and reveals the 'how' of exhibition and the way of treatment of 'what' which is to be treated in this science. In tackling the fundamental problems, our systematizers of thought have sought to determine 'what is it' (*Kim idam*) ? and 'why is it' (*Katham idam*) ? and to interrelate them. The author has followed this method in the light of

Heideggerian method of exposition and found it very helpful in clarification of meaning and structure of Indian thought.

—*BRMIC* Vol. XIX No. 3, March 1968, pp. 75–88

**Diwakar, R. R.**
*KARMA-SAMĀDHI*

*Samādhi* is normally associated with communion of the individual consciousness with universal consciousness. It requires a calm and quiet place, a certain easy posture of the body and a situation which can help concentration of mind. *Karma*, on the other hand, means action, movement, activity of the body or of mind, and is inconsistent with and contradictory to *samādhi.*

The *Bhagavad-gītā* has referred to *karma-samādhi* in verse 24 of its fourth chapter. The term is thus not the coinage of any new fangled school of psychologists or philosophers. According to the present writer, the *Gītā* in the course of synthesizing the various *yogas* has just thrown a hint about the possibility of *samādhi* even in the midst of *karma*. The context there is the dedicated action of performing a *yajña* or sacrifice, of which the result is the attainment of *Brahman* and nothing less. *Brahma-karma* here does not mean the daily routine of worship (*sandhyā,etc.*) but *karma* which is wholly dedicated to *Brahman*. If such a possibility does exist, then a new dimension is hinted at by Vyāsa in the *Gītā* and it further extends the realm of *yoga* and its reach.

All this means that *karma* is not merely for soul purificaton. *Karma* itself can lead to ecstatic communion with *Brahman*.

—*PB* Vol. LXXII No. 8, August 1967, pp. 350–52

**Dwivedi, Chandra Bhal**
*YOGADARŚANA* : A NUCLEUS TOWARDS THE SYNTHESIS OF PSYCHOLOGY

The aim of *Yogadarśana* is self-realization which is attained through a complete overhauling of the mental structure of the being. That can only be done through a voluntary effort or attention. In order to solve this goal, *Yogadarśana* has laid down a theory of 'levels of attention' which is one of the chief features of its contribution to psychology. The author has given such five levels—*kṣipta*, *vikṣipta*, *mūḍha*, *ekāgra* and *niruddha*, These five levels of attention have been discussed in detail. While approaching the *ekāgra* level, the author says that there are three stages—*dhāraṇā*, *dhyāna* and *samādhi*. He has aslo discussed *Yogadarśana* and *vikalpa*, and *Yogadarśana* as a purely dynamic view of *citta*. Thus, the theory of auditory perception, the treatment of *vikalpa* recognition of dispositional masses, and of levels of attention, with a dynamic view of mind, can be easily incorporated in any modern treatise of psychology after having them verified experimentally. They give sufficiently solid nucleus for arranging thoughts in the proper way.

—*PB* Vol. LXXII No. 2, February 1967, pp. 69–74

**Freeman, James Montague**

## MYTH AND METAPHYSICS IN INDIAN THOUGHT

Both mythical and metaphysical perspectives characteristically deal with oppositions such as order-disorder, one-many and appearance-reality. In the mythical account these oppositions constitute description of reality. The manner in which these oppositions are simultaneously maintained serves to define a characteristic feature of metaphysical thought, namely that oppositions tend to be treated not as irresolvable contradictions but as contraries which can be mediated in a variety of ways.

The author shows that the development of metaphysics in Indian thought serves to alter the way in which the above mentioned oppositions are treated, *i.e.*, oppositions tend to become viewed as irresolvable contradictions. His central contention is that this shift in the treatment of oppositions draws attention away from attempts to represent reality, which is characteristic of mythical thought, and instead begins to focus on logical distinctions and philosophical problems in the representation of reality. This serves to make mythical thought vulnerable to questioning on logical grounds, and this in turn provides the wedge which shatters the perspective of mythical thought in which opposites are maintained simultaneously, in two distinct and unrelated realms : the world of particularity and creating, and the world of an eternal, passive Absolute.

To illustrate it the author first focuses on a number of transitional Indian philosophical creation myths whose treatment of oppositions reflect both mythical and metaphysical perspectives. Secondly, he describes briefly some phases in the transformation from myth to metaphysics in Indian thought. Finally, he indicates how this transformation profoundly affects man's conception of himself and his place in the cosmos.

—*Mon.* Vol. L No. 4, October 1966, pp. 517-29

**Gharote, M.L.**

## *KŪRMĀSANA*

The author discusses this *āsana* as a meditational pose. He has, first of all, considered some important aspects of meditational poses in general and has stressed that an *āsana* should be understood as the one which, with prolonged contemplation on *Brahman*, becomes comfortably possible. With the sole criterion of prolonged contemplation, the meditational poses seem to have been formulated. The author also emphasises the cultural advantages of the *Kūrmāsana*.

—*YM* Vol. IX No. 1, July 1966, pp. 6-9

**Gharote, M.L.**

### *UTTĀNA-KŪRMĀSANA*

The writer explains the name of *Uttāna-Kūrmāsana* which resembles the uplifted or supine position of the tortoise. There are two varieties of this *āsana*, the sitting variety as *Uttāna* (*sthita*) *Kūrmāsana* and the supine one as *Uttāna* (*śayana*) *Kūrmāsana*. The author thinks that this is obviously a cultural pose. He warns those people who are suffering from high blood pressure, cardiovasculary weakness, *etc.*, not to perform this excercise.

—*YM* Vol. IX No. 2, October 1966, pp. 37-40

**Ghoshal, Haranmoy**

### BASANTA KUMAR MALLIK AND HIS PHILOSOPHY OF MUTUAL ABSTENTION

Basant Kumar Mallik was born in 1882 at Nadia. During his twelve years' residence in Oxford, he read law, anthropology and philosophy, devoting his entire energies to study and research—his constant preoccupation remaining man and solution of conflict in human society.

In his *Towering Wave* Mallik carries the reader from phase to phase of his mystical reasoning. After a long wearisome journey in search of truth, a group of seekers at last see that the art of living consists in mutual abstention, which is the pattern of behaviour of the stars, the absence of which would have caused a devastating cosmic upheaval. This conclusion has behind it the whole weight of meticulous logical and metaphysical analysis extending over three philosophical treatises. Mallik wanted to enunciate a metaphysical truth whose validity would be self-evident and could be put to test in the sphere of human conduct. To this philosopher's thinking the universe is not a mechanical riddle, but a vast unending series of rhythms whose cadences are harmonized between planet and planet, between one solar system and another. There is no conflict, because the heavenly bodies are regulated by two functions; maintaining their own rhythm and abstaining from one another.

—*Sha.* Vol. III No. 7, July 1966, 14-18

**Hack, Roberto**

### THE PATH OF OCCULTISM IN THE MODERN WORLD

According to Blavatsky, founder of the present theosophical movement, occultism differs from magic and from other secret sciences. It is altruism, and not egotism, which can lead to real path of occultism, to the blending of the small personal self with the universal self.

—*Theo.* Vol. LXXXVII No. 10, July 1966, pp. 218-29

**Harshananda, Svāmī**

### ŚRĪ VAIṢṆAVISM THROUGH THE AGES

Rāmānuja traces his Viśiṣṭādvaita Vedānta to the Upaniṣads. The later ācāryas supported it well. The twelve Āḻvārs are Śrīvaiṣṇava saints of the Tamil country who lived between the 6th and 9th centuries.

The word 'Āḻvār' means one who is immersed in divine love. Ecstatic love of God was their hallmark. They propogated Śrīvaiṣṇavism through their songs. Nammālvār is by far the greatest among them.

The ācāryas like Nāthamuni, Puṇḍarīkākṣa contributed much to what is called modern Vaiṣṇavism. Rāmānuja fulfilled all the three tasks bequeathed to him by Yamunācārya.

Rāmānuja was an organiser and a thinker. He appointed seventy-four spiritual leaders to spread the message of Viśiṣṭādvaita.

Rāmānuja's demise was followed by a sectarian split—the Vaḍgalais (favouring Sanskrit works) and the Tengalais (preferring the Tamil works).

The article then speaks of the ācāryas succeeding Rāmānujācārya. *Tapas*, *puṇḍra*, *aṣṭākṣarī*, *dvaya* and the *carama-śloka* are the five *saṁskāras* of a true Vaiṣṇava. The last part of the article deals with Rāmānuja's Viśiṣṭādvaita.

Rāmānuja accepts knowledge in all its levels of sense perception, inference and scriptural testimony as valid. The Sāṁkhya theory of pre-existent effect (*Satkāryavāda*) is accepted by Rāmānuja. Viśiṣṭādvaita accepts the three entities, *viz.*, *Brahman* or *Īśvara*, *Jīva* or *cit*, and *prakṛti* or *acit* as ultimate realities.

He is the *śeṣin* of whom all the *Jīvas* and the *prakṛti* are *śeṣa*. He has a fivefold form *viz.*, *para*, *vyūha*, *vibhava*, *antaryāmin* and *arca*. The *Jīvas* can be divided into three groups—the *baddha*, the *mukta* and the *nitya*. The means of liberation are fivefold : *karma*, *jñāna*, *bhakti*, *prapatti* and *ācāryābhimāna*.

The liberated soul has a direct vision of *Brahman* in Vaikuṇṭha and is absorbed in the eternal bliss of union with him. Viśiṣṭādvaita is thus not a dry metaphysics but a philosophy of religion.

—*PB* Vol. LXXI No. 1, January 1966, pp. 23–31

## HOW FREE IS OUR WILL ?

Will, being only an instrument or faculty of taking decision energised by consciousness, is not the will which can be free or otherwise, but the person who wills. But every person is goaded by inherited tendencies and deterred by circumstances and he lacks tranquility, peace and blessedness which are the ultimate aim of life.

The idea of free will has been placed in man's mind as an incentive to work. But though the appearance of freedom is there, man is not entirely free. He has been given freedom within certain limits beyond which he cannot go.

Only one will is free and that is the will of the Most High. Human will cannot look beyond appearances; it falters and misjudges things. Hence, wills with worldly ambitions cannot be free. Without achieving identity of our will with that of God there will always be turmoil and strife.

—*VK* Vol. LIII No. 3, July 1966, pp. 139–42

**Imanishi, J.**

## SĀN-KHYA TETSU-GAKU NI OKERU PU-RU-SHA-KAN NO HITOTSU NO MON-DAI (*PURUṢA* AS THE *ADHIṢṬHĀTṚ* IN SĀṂKHYA PHILOSOPHY)

In the chapter on Sāmkhyadarśana of the *Sarvadarśanasaṁgraha* (*SDS*.), Mādhava explains that *Prakṛti* is *cetana-anadhiṣṭhita*. In the *Sāṃkhyakārikās* (*SK*), *cetana* is related only with *Puruṣa*, so his explanation seems to deny what is taught in *SK*. 17, that *Puruṣa* is *adhiṣṭhātṛ*.

This phenomenal, both material and mental, world is the self-development of *Prakṛti* ; so *Prakṛti* is the cause of this world. On the contrary, *Puruṣa* is spiritual and has no activities. If *Puruṣa* is *akartṛ*, it does not seem to be *adhiṣṭhātṛ*. In commentaries, there are found two types of opinions on this *adhiṣṭhātṛ*; one understands it literally as 'ruler' like the driver of a car; the other defines it as base or dependent.

Some are conscious of the contradiction between *adhiṣṭhātṛtva* and *akartṛtva* of *Puruṣa*, but say that *adhiṣṭhātṛtva* of *akartṛ-Puruṣa* should be recognized willy-nilly (*akāmenāpi*) and neccesarily (*avaśyam*), probably basing upon the theory that *Prakṛti* and the *Guṇas* develop their activities following the two purposes of *Puruṣa darśana* and *kaivalya*, and that *Puruṣa* can be said *adhiṣṭhātṛ* (ruler) figuratively (*upacārāt*) as it is the aim of the activity of *Prakṛti*. Thus in any case, the *adhiṣṭhātṛtva* of *Puruṣa* has not been denied in the Sāṃkhya Dualism.

Most of the Sāṃkhyadarśana Chapters of *SDS*. are based upon Vācaspatimiśra's works. He denies the governing of spiritual being, who is called *Brahman, Sarvārthadarśin, Īśvara, etc.* His description is under the influence of the criticism of the Vedāntins. Mādhava also describes the Sāṃkhyadarśana Chapter of *SDS*. in the same way and denies the governing of the spiritual one, *Sarvārthadarśin Parameśvara*. The *cetana* mentioned above is understood to be this *Īśvara* and the *Puruṣa*. Mādhava has not denied the thought of *SK*. 17.

—*JIBS* Vol. XIII No. 2, March 1965, pp. 605–12

**Iyengar, Mulkote A. Srinivas**

## ORIGIN AND HISTORY OF TEMPLE WORSHIP

The author approaches the subject of the origin of the *Pañcarātra-śāstra* and the history of temple worship in a historical setting based on the Sanskrit texts dealing with the subject.

The *Viṣṇu Purāṇa* says that as far as the worshipping of idols is concerned, the *Śrutis* and the *Smṛtis* must be followed in Kṛta, Tretā and Dvāpara ages. But during the Kali age, the worship must follow the rules prescribed by the Āgamas. The gods are not satisfied in the Kali age by any other mode of worship.

The *Mahābhārata* lays down the objectives of the *Pañcarātra* doctrine as (1) the development of the nation, (2) the progress of the society, (3) the guidance for the individual, (4) the construction of the temples and the installation of images and administration of worship. The authoritative texts say that the *pañcarātra* was propagated by Brahmā to Rudra and then the seers made their circulation over the globe. The article treats the *Viṣṇudharmottara Purāṇa*, *Ahirbudhnya Saṁhitā* and other Purāṇas for investigating the origin of the *Pañcarātra* and the temple worship.

—*TTDJ* Vol. XVIII No. 5, May 1967, pp. 33–39

**Iyenger, T. K. Gopalaswamy**

### *TATTVAM TU BĀDARĀYAṆĀT*

The *Nyāyasūtra* text has undergone modifications from time to time until it was redacted by Vācaspatimiśra in the 9th century A.D. under the name of *Nyāya-sūcīnibandha.* There are variations in the number of *sūtras* in the available texts, and they are not at all accounted for with appropriate reasons. The latest among the *Nyāyasūtra* texts is that of Gosvāmī Bhaṭṭācārya of the 17th century A.D., published with his own direct and independent commentary known as *Nyāyasūtravivaraṇa.* It contains *sūtras* unknown to the earlier redactors and one of them is the *sūtra*, '*tattvam tu Bādarāyaṇāt*'. It fits well as the final *sūtra* of *tattvajñāna* section of *Nyāyasūtra* which has ended abruptly. Gosvāmī Bhaṭṭācārya has introduced the necessity of the *sūtra* in a manner which satisfies the expectancy of a reliable *Ātmavidyāśāstra* for the guidance of a meditator to attain self-realisation.

—*SVUOJ* Vol. VI Pts. 1-2, 1963, pp. 32-33

**Iyer, M. K. Venkatarama**

### ADVAITA VEDĀNTA IS ESSENTIALLY A VALUE PHILOSOPHY

The goal of philosophic thinking is not merely the construction of a complete and consistent system of knowledge but also transformation of that knowledge into a way of life. Philosophy, therefore, is not so much a *śāstra* as a *darśana*. Philosophy is not a mere academic effort but an intensely practical discipline which must give the right direction to every thought, word, and deed.

This is in sharp contrast to the Western approach to philosophy which is mainly intellectual. Philosophy in India has its origin, not in wonder or curiosity but in the practical need to liberate human beings.

Discussions based solely on the intellect can only provide a forum for the battle of wits.

Values belong to a deeper dimension of our being. The mere intellect cannot do justice to them. Happiness, arising from inward peace, is the greatest value of human beings.

Indian philosophy need not be dubbed as pessimistic merely because it takes full cognizance of the realities of life. It affirms in unequivocal terms that we are children of 'immortality'.

All are agreed that the root cause of human misery is ignorance. The best and surest remedy, therefore, is to eradicate it.

The article then deals with the tenets of the Advaita philosophy.

In Advaita Vedānta, *mokṣa* is neither *utpādya* nor *āpya*, neither *vikārya* nor *saṁskārya*. What we realize is an eternally present fact. The finite self is always perfect, being non-different from Brahman.

Western thinkers will say that the business of philosophy ends with intellectual conviction. Indian philosophers say that the business of philosophy is to lead man beyond sorrow and enable him to enjoy the bliss that is natural to him. Philosophy is not worth its salt if it remains high and dry, unrelated to life, confined to learned assemblies and lecture-hall.

In the opinion of Śaṁkarācārya, philosophy is a way of life whose ultimate goal is the attainment of liberation. *Śravaṇa*, *manana*, *nididhyāsana* of the truth contained in the *mahāvākya 'Tat tvam asi'* will enable a person to have self-experience which is more important than the system of Advaita philosophy. This philosophy can best be described by the word 'non-dualism'. The negative prefix 'non' applies as much to 'ism' as to 'dual'. It is not a system. It is an experience. Only the direct and immediate experience of Brahma can help us to overcome sorrow and misery. This experience, therefore, is the highest value. Advaita is essentially concerned with the attainment of this value.

— *PB* Vol. LXXI No. 7, July 1967, pp. 298-307

**Iyer, M.K. Venkatarama**

## SṚṢṬI-VĀKYAS IN THE UPANIṢADS—THEIR TRUE SIGNIFICANCE

The central theme of the Upaniṣads is the identity of the *Ātman* and *Brahman*. The realization of this identity constitutes release or *mokṣa*. All the texts state that the Lord is the cause of the world. They liken the process of creation by *Brahman* to a spider weaving the web out of its own saliva and to a blazing fire throwing out innumerable sparks. These analogies give rise to the impression that *Brahman* is both the efficient and the material cause of the world.

But a difficulty arises here. Are we to take that *Brahman* in its entirety is transformed into the world or only a part of it ? Śrī Śaṅkara writes : 'Wholesale change cuts at the very root. The texts about the unchanging character of *Brahman* will be violated. Further, *Brahman* will become non-eternal if it is treated as made up of parts ?' According to the texts, *Brahman* rises clear above all relations and, therefore, above all the categories of the understanding.

If the highest reality known to the Upaniṣads is non-relational, there is no question of regarding it as creating the world or manifesting itself in the form of the world. It is changeless and without difference of any kind. In that case, the world is reduced to a mere appearance like the serpent seen in a piece of rope. From the transcendental point of view, therefore, there is neither creation nor destruction. This is known as *Ajātavāda*. Śrī Gauḍapāda has stated it in his *Māṇḍūkya-kārikā* (II, 32).

From the empirical standpoint, however, the world and its creation by Īśvara are real. But this is only as a sort of concession to dull-witted people. For the generality of people, the highest truth has to be introduced by stages. The Upaniṣads believe in gradualness of instruction. The statement that *Brahman* is the cause of the world is only a device to let in the higher teaching in the appropriate context. The *nirguṇa* conception is the highest. It follows that the *saguṇa* conception is only a stepping stone to it.

—*VK* Vol. LIII No. 7, November 1966, pp. 313–21

**Jain, Bhagchandra**

### BAUDDHA SĀHITYA MEN JAINADHARMA (JAINISM IN BUDDHIST LITERATURE)

A study of Buddhist literature indicates that Jainism and its principles are often referred to by the Buddhist authors. Ṛṣabhadeva has been referred to; and the names of the early Buddhas are sometimes imitations of the names of Jaina *tīrthaṁkaras*. In *Aṅguttaranikāya* Pārśvanātha has been called *Purisājānīya*. *Dīghanikāya* mentions the *caturmāsa* of Jainism. It also refers to the death of Mahāvīra at Pāvā. *Suttapiṭaka* and *Vinayapiṭaka* often refer to the philosophy, epistemology and ethics of Jainism *Majjhimanikāya*, at one place, refers to the *saptatattvas* of Jainism. *Buddhaghoṣa* mentions that Jainism believes in formless soul. *Majjhimanikāya* and *Aṅguttaranikāya* point to the *tri-yoga* of Jainism. Pāli works also refer to the principle of *Syādvāda*. The principles of atomism and *pudgala* are met with in *Tattvasaṁgraha*. The *Sarvajñavāda* of Jainism has been criticised by Dharmakīrti and his commentator Prajñākara. Śāntarakṣita criticises the theory of *pramāṇas* of Jainism. *Aṅguttaranikāya* and *Saṁyuktanikāya* have referred to the *ācāras* of Jaina ethics. *Aṅguttaranikāya* is aware of the *guṇa-vratas* and *śikṣā-vratas* of Jainism. Pāli accounts often refer to Jaina ascetics as *nighaṇṭa* and mention the hard life followed by them. The principle of *anekānta* of Jainism finds mention in *Aṅguttaranikāya*. The *nayas* of Jainism have been referred to in *Aṅguttaranikāya*, *Suttanipāta* and *Milindapañha*. Nāgārjuna, Dharmakīrti, Prajñākaragupta, Śāntarakṣita, Kamalaśīla, *etc.*, have criticised the principle of *Syādvāda* of Jainism in their respective works.

—*Ane.* Vol. XIX Nos. 1-2, April-June 1966, pp. 90–96

**Jain, Gokulchandra**

### ABHAYACANDRA-SIDDHĀNTA-CAKRAVARTI-KṚTA SANSKRIT *KARMAPRAKṚTI*

Seven manuscripts of *karmaprakṛti* are (in Kannada script) in Sanskrit language. It explains in detail the *karma-siddhānta* of the Jainas. First *Dravyakarma*, *bhāvakarma* and *nokarma* are defined. The period of Abhayacandra Siddhāntacakravarti may be 13th century A.D.

—*Ane.* Vol. XIX No. 5, December 1966, pp. 335–36

**Jain, Jyotiprasad**

### DHARMACAKRA SAMBANDHĪ JAINA PARAMPARĀ (JAINA TRADITIONS REGARDING *DHARMACAKRA*)

The tradition of *Dharmacakra* is found in Hinduism, Buddhism and Jainism. The earliest representation of *Dharmacakra* in the Mauryan age symbolises *dharmacakrapravartana* of the Buddha. Some scholars, therefore, think that the tradition of carving *cakra* on the images of Jaina Tīrthaṁkaras may have been borrowed from Buddhism. This is wrong, for, such a tradition had existed in Jainism since earlier period. According to the early Jaina traditions, each Tīrthaṁkara, when working, was preceded by a revolving *Dharmacakra* with different shining rays. The images of the *yakṣas* of Ṛṣabhadeva, the first Tīrthaṁkara, and Mahāvīra, the last Tīrthaṁkara, are marked with *dharmacakra* symbols.

—*Ane.* Vol. XIX Nos. 1-2, April-June 1966, pp. 139–41

**Jain, Udaichandra**

### JAINA-BAUDDHA-DARŚANA (THE JAINA-BAUDDHA PHILOSOPHY)

Indian philosophical schools may be divided into two : *Vaidika* and *a-vaidika*. The *Nyāya*, *Vaiśeṣika*, *Sāṅkhya*, *Yoga*, *Mīmāṁsā* and *Vedānta* are the followers of the Vedas, while *Jainas*, *Bauddhas* and *Cārvākas* are against it. Similarities between the Bauddha and Jaina systems may be summarised as follows :—

**Similarities**

1. Both follow the *Śramana Sanskrti*. 2. Both are opposed to the Vedas. 3. Both follow *ahiṁsā*. 4. Both believe in the equality of rights

of all human beings. 5. Both hold the Vedas to be *pauruṣeya*. 6. Both oppose the idea that God is the creator of the universe. 8. Both advocate *Karma-vāda*.

**Dissimilarities**

1. Jainism believes matter to be *sat*, but Buddhism disputes it.

2. Jainism believes in soul which is *anādi* and *ananta*. Buddhism advocates non-existence of soul.

3. Jainism and Buddhism both believe *nirvāṇa* as the ultimate aim of life. Regarding the nature of *nirvāṇa*, Buddhism has various interpretations, but Jainism believes that the nature of the soul after the destruction of *Karma* is the state of *nirvāṇa*.

4. Jainism believes that *Samyagdarśana*, *Samyagjñāna* and *Samyakcaritra* are the ways of *nirvāṇa*, whereas Buddhism prescribes the eightfold path.

5. Jainism believes that sixteen *bhāvanās* come in the way of the attainment of the position of *tīrthaṁkara*. Buddhism, on the other hand, believes that six *pāramitās*, *dāna*, *śīla*, *prajñā*, *vīrya*, *kṣānti* and *samādhi* help in the attainment of Buddhahood.

6. Jainism believes that objects are neither absolutely real nor unreal. Buddhism on, the other hand, believes that objects are momentary.

7. *Pratītyasamutpāda* is one of the fundamental principles of Buddhism, but no such principle exists in Jainism.

8. The principles of *anekāntavāda* and *syādvāda* are two major theories of Jainism but no such principles exist in Buddhism.

—*Ane.* Vol. XIX Nos. 1–2, April–June 1966, pp. 158–64

**Jha, Gunakar**

### *BHAGAVAD-GĪTĀ* AND KANT

The *Gītā* surpasses Kantian teaching. Lord Kṛṣṇa stimulates Arjuna's reasoning faculty and makes him understand that everything emanates from Him and would return to Him. Here Kṛṣṇa is the symbol of inner reason.

Further, Kant would regard the extirpation of sensibility as essential. The *Gītā* is more logical than Kant in realizing that sensibility should not be neglected or extirpated, but should rather be regulated under the guidance of reason. The *Gītā's* duty for duty's sake always reminds us of a broad harmonizing synthesis. It says: Do your duty without caring for the results. For Kant there is no need of such blending of reason and sentiment.

Further, the *Gītā* believes in the psychological study of man. It insists upon the unity of life which cannot be resolved into parts like philosophic wisdom, devoted love or selfless action. The *Gītā* makes out that the one reality which is of the nature of undivided consciousness is called *Brahman*, the supreme self. Thus the *Gītā* sees the life and universe in a more realistic way than others and paves the way for better understanding among ourselves.

—*PB* Vol. LXXI No. 1, November 1966, pp. 476–78

**Johnson, Clive W.**
PLOTINUS AND VEDĀNTA

The paper discusses the philosophy of Plotinus and its similarity with the Vedānta propounded by Śaṅkara.

—*VW* No. 179, May-June 1966, pp. 31-46

**Johrapurkar, Vidyadhar**
CĀRUKĪRTI

A number of Jaina ascetics were known by the name of 'Cārukīrti'. The list of ancient Indian inscriptions referring to such ascetics is :—

(1) The Doṇi Inscription of Sovisetti dated in 1096 A.D. (2) The Śravaṇabelagola Inscription of Bokimayya dated in *Śaka Saṁ.* 1050. (3) The Veraval (Saurāṣṭra) fragmentary Stone Inscription of about 12th cent. A.D. (4) The Bandalike Stone Inscription of about 12th cent. A.D. (5) The Śravaṇabelagola Pedestal Inscription of *Śaka Saṁ.* 1235. (6) The Halebid Pedestal Inscription of *Śaka Saṁ.* 1201. (7) The Śravaṇabelagola Stone Inscription of *Śaka Saṁ.* 1247. (8) The Kaṇve Inscription of *Śaka Saṁ.* 1284. (9) The Gersoppe Pedestal Inscription of *Śaka Saṁ* 1323. (10) The two Śravaṇabelagola Inscriptions of *Śaka Saṁ.* 1320 and 1355. (11) The Mūḍbidure Copper Plate Inscription of *Śaka Saṁ.* 1426. (12) The Anjanagiri Stone Inscription of *Śaka Saṁ.* 1426. (13) The Mūḍbidure Copper Plate Inscription of *Śaka Saṁ.* 1485. (14) The Chikkahanasoge Stone Inscription of 1585 A.D. (15) The Śravaṇabelagola Stone Inscription of *Śaka Saṁ.* 1556.

(16) The Mūḍbidure Copper Plate Inscription of *Śaka Saṁ*. 1562. (17) The Śravaṇabelagola Pedestal Inscription of *Śaka Saṁ*. 1565. (18) The Śravaṇabelagola Image Inscription of *Śaka Saṁ*. 1570. (19) The Śri-Raṅgapaṭṭama Stone Inscription of 1666 A.D. (20) The Madane Stone Inscription of *Śaka Saṁ*. 1595. (21) The Mūḍbidure Copper Plate Inscription of *Śaka Saṁ*. 1679. (22) The Śravaṇabelagola Pedestal Inscription of *Śaka Saṁ*. 1731. (23) The Śravaṇabelagola charter Inscription of 1810 A.D. (24) The Śravaṇabelagola Charter Inscription of 1830 A.D. (25) Two Śravaṇabelagola Image Inscriptions of *Śaka Saṁ*. 1778.

The details of these Inscriptions may be found in '*Jaina-Śilā-Lekha-Saṁgraha*' published under Māṇikachandra Granthamālā Series (pt. I-IV).

—*Ane*. Vol. XX No. 1, April 1967, pp. 28-32

**Kanakura, Y.**

### *YOGATATTVA-UPANIṢAD*—SOME REMARKS ON THE *YOGA-TATTVA-UPANIṢAD*

There are two versions of *Yogatattva-Upaniṣad* : a small one of 15 *gāthās*, and a large one of 142 *gāthās*. In the large version, 4 kinds of *yogas* (*mantra, laya, haṭha and rāja*) are taught, the explanation of 4 *yogas* in the *Yogaśikhā-Upaniṣad* being later.

The theory of four *avasthās* is the second principle of this text; *jñāna* and *yoga* are mentioned, but most of the *gāthās* of the text explain *yoga*, especially *haṭhayoga*.

According to Farquhar, this text is older than the *Yoga-sūtra*, but it is doubtful, as the term of *haṭhayoga* is not found in the latter.

The connection of the text with other Schools is not clear, but the 6th *gāthā* seems to relate to Buddhism. This *gāthā* is also found in the *Yogaśikhā-Up*. with which this *Yogatattva-Up*. is closely connected.

—*JIBS* Vol. XV No. 1, December 1966, pp. 8-14

**Kaul, Anupam**

### ĀCĀRYA ABHINAVAGUPTA

Ācārya Abhinavagupta was one of the famous expounders of Kashmir Śaivism. He was the grandson of Varāhagupta, the famous Śaiva ascetic of Kashmir. His father Narasiṁhagupta was also a great scholar of Śaivism. Abhinavagupta obtained training under the guidance of Śaiva ascetics, Bhaṭṭendurāja, Bhaṭṭa-totā, Bhūtirāja, Śambhunātha and

Lakṣmaṇagupta. Though he was a Śaivite, he composed a number of works on Sanskrit grammar, *Nyāya*, *Vedānta* and *Yoga* in addition to a commentary on *Nāṭyaśāstra*. On Śaivism alone he wrote 24 works. Works attributed to him number forty-one.

—*VJ* Vol. XVI No. 4, June 1967, pp. 14–15

**Kenghe, C.T.**

### BHUVANAJÑĀNAM SŪRYE SAMYAMĀT

Dr. Sampurananananda's statement in a letter published in Yoga-Mīmāṁsā VIII-3, that the Vibhūti-pāda of Pātañjala Yoga-Sūtra contains interpolations is wrong. 'Sūrya' has been taken as a technical term by the commentator Vyāsa. Vācaspati has explained '*sūryadvāre*' as '*suṣumnā-yāmnadyām* and Hariharānanda as '*suṣumnādvāre*'.

—*YM* Vol. X No. 1, July 1967, pp. 34–36

**Kenghe, C.T.**

### ON THE ORIGINAL SYSTEM OF YOGA (A CRITICISM OF H. JACOBI'S VIEWS)

The author examines the arguments of Jacobi expressed in German language in Sitzungberichte Preussichen Akademie der Wissenschafton Phil-Hist. Klasse, 1929, XXVI. Jacobi's main contention is that the original *Yoga* doctrines are independent and are to be distinguished from their explanations by the Sāṁkhya ideas. In his criticism of Jacobi's views, the author quotes the *Śāntiparvan* and the *Bhagavadgītā* to say that the final goal of the *sāṁkhya* and *yoga* is the same.

He also does not agree with Jacobi who believes that the first two *Aṅgas* were borrowed by Patañjali from the Jainas and the Buddhists. He mentions that the Buddha himself borrowed his Noble Path of eight accessories from the early Yoga. As for the *Upāyas* and the *Bhāvanās*, the author believes that Patañjali may have taken them from Buddhism.

—*YM* Vol. IX No. 2, October 1966, pp. 17–26

**Kenghe, C.T.**

### PATAÑJALI AND THE ADVAITA VEDĀNTA

In support of his thesis that the Yoga of Patañjali is only the practical aspect of the Brahmavidyā and hence fully consistent with the Advaita Vedānta, Kolhatkar, in his Pātañjala Yoga, cites the argument that the *Kaṭha Upaniṣad* refers to Vidyā and Yoga as two essentials for self realisation. But Yoga in this text cannot prove that Yoga as a system was identical with the Advaita Vedānta. Shri Kolhatkar believes that there were two different *Yogaśāstras* at the time of Bādarāyaṇa and Śaṅkarācārya, though neither of these two authors has referred to two different *Yogaśāstras*.

Shri Kolhatkar connects Hiraṇyagarbha, who is said to have written a work on Yoga, with the author and deity of the *Hiraṇyagarbha-sūkta* and opines that his Yoga cannot be dualistic and non-Vedic. On the other hand, Hariharānanda identifies this Hiraṇyagarbha with Kapila. Shri Kolhatkar also maintains that while refuting Sāṁkhya, Śaṁkarācārya refutes the other Yoga, and not the Pātañjala *Yogaśāstra*.

—*YM* Vol. X No. 2, October 1967, pp. 25–34

**Kokaje, R.G.**

### SMĀRTA YOGA

The *Gītā* prescribes *Dhyāna*, culminating in *Dhāraṇā* as the final means of emancipation. This order of *Dhyāna* and *Dhāraṇā* has been mentioned by Vātsyāyana's *Nyāyabhāṣya* and *Vāyupurāṇa*.

—*YM* Vol. X No. 1, July 1967, pp. 20–27

**Krishnan, K.G.**

### TRAIPURUṢA-TRIKŪṬA CULTS IN KARNĀṬAKA

Inscriptions of Karṇāṭaka belonging to the medieval period contain a few references to the worship of deities described as Trikūṭeśvara and Traipuruṣadeva. The author has studied the nature of such deities on the basis of those inscriptions. According to him, there was a practice of erecting temples for three deities put together during this period.

—*QJMS* Vol. LV No. 2, July 1964, pp. 53-56

**Krishnamoorthy, K.**

### THE CONCEPT OF *AVIDYĀ* IN THE *ĀDHYĀTMARĀMĀYAṆA*

The *Ādhyātmarāmāyaṇa* is a Vedāntic version of the epic story of *Rāmāyaṇa*. While it is doubtful whether Rāma was looked upon as a god by Vālmīki, this Purāṇa regards Rāma not merely as an *Avatāra*, but also as God Absolute.

The *Ādhyātmarāmāyaṇa* holds that *Avidyā* is positive (*bhāvarūpa*). It has the positive power (*śakti*) to conceal the ultimate Reality whose very essence is knowledge.

This concept of *Avidyā* also provides the explanation for the creation of the universe. It is termed by *Ādhyātmarāmāyaṇa* as *Māyā*, which refers to the mysterious power of the Absolute in projecting multiplicity and also to its power of veiling the nature of reality. Brahman or the Absolute is at once the locus and the object of the *Māyā*. While the *Jīva* is a slave of His *Avidyā*, Brahman is the master of his *Māyā*.

Admission of two grades or orders of reality does not answer the religious cravings. It is here that *Ādhyātmarāmāyaṇa* comes to our help. Having touched the bare bones of the Advaitic theory, its entire attention is directed towards drawing out practical implications of the theory. Its emphasis is upon devotion or *bhakti* through which alone one can aspire for perfection.

—*AP* Vol. XXXIX No. 2, February 1968, pp. 61-64

**Krishnaswami, T.**

### THE PRIME ARCHITECT OF VAIṢṆAVISM : ŚRĪ NAMMALWAR

Shri Nammalwar occupies a unique position in Vaiṣṇavism. Nammalwar is addressed as 'Sadagopan', 'Maran', and 'Vedam Tamsh Sahitha Vithakan'. He was the first of the Aḷwars to distil the quintessence of the four Vedas. In his verses, we notice the various moods of the pining penitent. Though broad-minded, he is uncompromising in his stand on the whole-hearted praise of the Lord. As a true Vaiṣṇavite he recommends absolute and unconditional surrender to Vāsudeva as a bridge between God and Man.

—*TTDJ* Vol. XVIII No. 5, May 1967, pp. 5-8

**Krishan, Y.**

### THE NĀGA CULT IN INDIAN ART AND LITERATURE

The Nāgas are water-gods. Like gems, precious metals and minerals that are found in the bosom of the earth, the Nāgas came to be regarded as guardians of treasures. As water gods, they possess power over the element of water—rain, thunder, *etc*. Their serpent mark inspired fear and it has caused them to be confused with serpents. No wonder, therefore, that the Nāgas came to loom large in popular Indian imagination. This alone accounts for the worship of the Nāgas in the Himalayan regions. In the case of Buddhist art, the Nāgarājas paying homage and obeisance to the Buddha proclaimed his sovereignty over the denizenes of the subterranean world. In the Brāhmaṇical sculptures, the representation of cosmic Nāga was symbolic of a cosmic mythology, the creation and dissolution of the universe. The author also gives four photo-plates of important sculptures concerning the Nāga cult. They are the Bharhut medallion with the central figure covered with leaf-like Nāga-hoods, the Nāgarāja worshipping the Buddha from Bharhut, Śeṣaśāyī Viṣṇu from Deogarh and the Nāgarāja of Ajantā.

—*OA* Vol. XIII No. 3, 1967, pp. 180–91

**Limaye, S. K.**

### MĪMĀṄSĀ POSITION ON THE FRUITS OF ACTIONS AND SMṚTI COMMENTATORS

Actions prescribed by the scriptures are divided into compulsory, prospective and occasional. Those that are prescribed as life-long are compulsory and no fruit accrues from them except when fruit is mentioned. Acts performed on a particular occasion are also without any fruit. It is in the case of prospective acts performed with full details that the fruit follows. To the question 'who is entitled to obtain the fruit ?' the unequivocal answer is provided by Jaimini III, 7.18 : it is the performer and none else. The agency is not lost even if other persons are hired to perform the act.

--*NUJ* Vol. XVIII No. 2, October 1967, pp. 109–12

### REASON, REVELATION AND SELF-REALIZATION IN THE *NAIṢKARMYA SIDDHI*

Sureśvara says that his *Naiṣkarmya Siddhi* was written to expound the secret doctrine of the Upaniṣads. All men seek freedom from pain and achievement of bliss. They fail only because they seek it in the wrong way. Duality, the cause of suffering, does not end unless *avidyā* is destroyed and this is achieved by spiritual knowledge which comes through revelation. Both reason and revelation serve a purpose in the highest stage of spiritual path, but their roles are not to be confused.

—*SK* Vol. XVII No. 1, Winter 1966, pp. 10–16

**Mahapatra, P.**

### TREE-SYMBOL WORSHIP IN BENGAL

In Bengal people assign a particular tree to a particular deity and they have a tendency to polytheism in worshipping tree symbols.

The author divides the symbol worship into three divisions according to religious concepts. Firstly, the symbolic trees like *Aśvattha*, *Vaṭa* *Āmalakī*, *Kadalī*, Rice or paddy, *Dūrvā*, *Tulasī*, *Bilva*, *Manasa*, Jujube, *Karma*

*Saora*, *Sāl*, Bamboo, *etc*., are symbolised as manifestations of individual gods or goddesses and worshipped accordingly.

Secondly, the trees are considered to be the residences of deities, specially, *Neem*, Mango, betel-nuts and ginger, *etc*.

Thirdly, planting of trees is considered to be an act of merit.

—*FL* Vol. VI No. 6, June 1965, pp. 250–64

**Mayananda**
SIGNIFICANCE

Further knowledge is implicit in the exoteric pronouncements of the Buddha. In Buddhist symbolism, the cypher is identified not only with unknown but also with the fifth element, ether.

*Karma* is the eleventh *Nidāna* in the concatenation of causes and effects. In numerical terms, having reached ten through nine, one is free to obtain the significance of eleven which is a reversion to 1 on a higher turn of the spiral. All the values acquired in the first cycle are retained; nothing is lost, but when preserved, it is kept as a foundation.

The Buddha implied that all compounds must necessarily be dissolved eventually. If we consider the question of number objectively, we at once see that those, infinitely diversified beyond ten, are in no sense compounded, but are more and more significant concepts springing directly from the initial gamut. From this a great deal may be deduced as to what this world teacher is said to have taught.

Though useful in an elementary way, the merely formal and intellectual order cannot take the mentality beyond reason. To ascend beyond, it is necessary to awaken the intuition which breathes intelligent life into the ordered body and causes the individual truly to live as an image of wisdom. This awakening has been much spoken of and is symbolized most clearly perhaps in the awakening of the *Kuṇḍalinī* force in consciousness, through which the disorder of ignorance is transformed into cosmic harmony.

—*Theo*. Vol. LXXXVII No. 10, July 1966, pp. 230–40

**Maya Pal**
SUFI MYSTICISM

The very word Sufism suggests universality. Various derivations of it have been suggested. If derived from Persian *soof* meaning 'wool', it will relate to the woollen garments worn by the Sufis. If from the Arabic *sāf*, 'pure', then Sufism is a process of making life natural and pure. If it be related to the Greek *Sophia*, wisdom, then it refers to knowledge acquired both from within and without. If it be derived from *Suffa*, 'a bench'; it refers to beggars who, in the days of the prophet, sat on a bench placed outside the mosque at Mecca, and were called Sufis.

Sufism is not a religion, because it is free from principles, distinctions and differences, the very basis on which religion is founded. Nor can it be called a philosophy, for it teaches unity, and not the study of Nature in its qualities and varieties. Wisdom alone is the property of a Sufi. He is not against anything, not even against an atheist. He shows his universal brotherhood in his adaptability.

Sufism might be called mysticism on the ground that it is a practice rather than a theory, an experience rather than a study. It aims at knowing one's true being, the purpose of one's life and how to accomplish that purpose.

Life, human nature, the Nature around us, are all revelations to a Sufi. His object of worship is Beauty; the light which guides him on the path is his own conscience. The highest Heaven of Sufi is his own heart, and that which man calls love, to a sufi, is God.

"Sufism was", to quote Inayat Khan, "intellectually born in Arabia, devotionally reared in Persia, and spiritually completed in India".

—*Theo*. Vol. LXXX No. 11, August 1967, pp. 331-37

**Mehta, Mohanalal**

JAINA DHARMA MEN ŚRĀVAKA KĀ AHIṀSĀ-VRATA (*AHIṀSĀ-VRATA* FOR THE *ŚRĀVAKAS* IN JAINISM)

In Jainism *ahiṁsā* may be practised in two way ways: the first is meant for the *śramaṇas* (the ascetics) and the second for the *śrāvakas*, *i.e.*, the householders.

—*Gav*. Vol. II No. 2, September 1965, pp. 8-10

**Misra, Girijasankar Prasad**

*KARMA* KĀ SIDDHĀNTA—EKA VIṢADĪKARAṆA (THE DOCTRINE OF *KARMA*—AN ELABORATION)

The doctrine of *Karma* implies that the present condition of an individual must have roots in his past actions. Though the implications of this doctrine are referred to in the Vedas, the principles are for the first time discussed in the Upaniṣads. All the schools of Indian philosophy, except that of Cārvāka, recognise this doctrine in one form or the other. Three aspects of this doctrine should be kept in view while discussing its implications, *viz.*, the Causal. the Moral and the Religious. The first of these three believes in natural causation and the doctrine of *karma* is often confused with it. Unless all the three aspects of the doctrine are taken into consideration, a proper perspective of it is not possible.

—*DI* Vol XI No. 4, October 1965, pp. 229-32

**Mishra, Hridayanarayan**

### *MĀYĀ* MEN SAT KĀ AṀŚA (ELEMENT OF TRUTH IN *MĀYĀ*)

Śaṅkara and Rāmānuja have divergent views on the element of truth in *Māyā*. Śaṅkara believes that *Māyā* is true only from the *vyavahārika* point of view. Rāmānuja, on the other hand, believes that *Māyā* is true and there is no doubt about it.

—*Gav.* Vol. 1 No. 3, December 1964, pp. 34–37

**Muni Shri Mahendra Kumar**

### ARTHUR EDDINGTON KĀ VIJÑĀNA DARŚANA AURA JAINA DARŚANA (SCIENTIFIC PHILOSOPHY OF ARTHUR EDDINGTON AND THE PHILOSOPHY OF JAINISM)

A Comparative study of the philosophies of Arthur Eddington and that of Jainism brings out the following common features :—

(1) In epistemology Eddington believes in the relativity of consciousness which is similar to Jainism.

(2) Eddington believes that the relativity of consciousness cannot be known through science. Jainism also believes that *ātman*, *etc.*, cannot be comprehended by ordinary knowledge.

(3) Eddington thinks that his philosophy is based on modern science. His philosophy has, therefore, been called 'Scientific philosophy'. This is not correct, for his convictions are personal.

(4) According to Eddington, feeling, memory, sensation, imagination, *etc.*, are symptoms of consciousness. This concept is acceptable to jainism.

(5) Though Eddington believes in the relative character of the external world, his philosophy is vague in defining the true nature of it. He defines his philosophy as that of 'Selective Subjectivism' from which

it appears that though he believes in the relativity of the world, he thinks that colour, taste and other qualities are relative to consciousness. Jainism differs from this and believes that *Pudgala* has the qualities of smell, taste, colour, *etc.*

(6) Eddington's philosophy is based on modern science which has not yet been able to know the true nature of the world. Jainism, on the other hand, is based on *Kevala-Jñāna* which understands the true nature of everything in the universe.

—*DT* Vol. XIII No. 3, July 1967, pp. 102–14

**Narasimhayya, P.**

### THE SIX DARŚANAS : VEDĀNTA-PART-III

The ethics of Vedānta is set out as *Dharma*, the sustaining principle of the individual and world order and evolution. In the process of evolution of the moral or spiritual evolution of the individual and humanity, the whole cosmic order helps not only by rousing man's higher sense or conscience and sense of spiritual values, but also by periodic emergence of some great leader or guide, or the saviour of *Dharma*. For a Vedāntin, the universal history and evolution are a sacrament of the soul, an apocalypse of the Divine.

The ultimate goal or condition, the purpose of the world mechanism or creative evolution is *mokṣa*, freedom or transcendence. Of great practical and ultimate importance, however, is the question as to what manner of existence or life is led by a *mukta*. Here, the primary Vedānta teaching is *Sarvātma-bhāva*, 'all-selfness', *i.e.*, flooding over egoism with universal love. He or she is to work for *loka-saṃgraha* or good of the world. The accent in the total view of Vedānta falls on both spirituality and service, freedom and moral activity, self-realization and universal welfare.

Apart from *mokṣa*, the other watch-words of Vedānta are *ahiṁsā*, *satya*, *abhaya*, *asaṅga*, *pratibhā* and *loka-saṁgraha*.

—*BJ* Vol. XIII No. 16, February 1967, pp. 34–36

**Narasimhayya, P.**

### THE SIX DARŚANAS : YOGA DARŚANA : PHILOSOPHY AND DISCIPLINES OF YOGA

The aim of Yoga is to build up health and strength as the basis of moral and spiritual life, and to fulfil oneself in self-conquest. It means the 'effort' (yoga) of releasing the self from the evil and limitations of *prakṛti*.

The system of Yoga, founded by Hiraṇyagarbha, was systemized by the sage Patañjali and built on the philosophy of Sāṁkhya, and the two formed a joint Sāṁkhya-Yoga school.

The control of all mental processes (*vṛtti*) which agitate, distract and depress an individual and make him restless is defined as Yoga. There are eight disciplines prescribed for it—(1) *Yama* (2) *Niyama*, (3) *Āsana* (4) *Prāṇāyāma* (5) *Pratyāhāra* (6) *Dhyāna* (7) *Dhāraṇā* and (8) *Samādhi*.

Yoga demonstrates the supremacy of mind, the great possibilities of balance, psycho-physical training, and the triumph of self over matter and mind.

—*BJ* Vol. XIII No. 12, January 1967, pp. 36–38, 42

**Nara, Yasuaki**

### A STUDY OF *CITTA* AND *MANAS* IN THREE *DOHĀS* OF SARAHA

In this article are collected three new *Dohās* each of which contains the words *citta* and *manas* together. Buddhists were rather loose in using the words *citta*, *manas* and *vijñāna*. The author interprets the three *Dohas* with special reference to the meanings of *citta* and *manas* in each context. Secondly, he tries to find out the difference of the meanings as well as of the usages of the words on the basis of all the three *Dohākośas* and the *Caryāgītikośa*, the main literature of the Sahajiyas.

The *vikalpa* is produced through the function of *manas*, which may, as is understood in other schools of Mahāyāna Buddhism, be accompanied by and moving together with *citta*. The functioning of *citta* and *manas* is spontaneous. The author interprets the *Dohā* at the end.

—*BPSC* Vol. VI, October 1966, pp. 52–65

**Nigam, Braj Bihari**

### RĀJA YOGA—RESTATED

The importance of attaining discrimination between the self and not-self is recognized by both *rāja-yoga* and *jñāna-yoga*. But *rāja-yoga* first demands practice of the *aṣṭāṅga-yoga*, then understanding; while a *jñāna-yogin* first demands understanding and then practice.

There is no difference between a true *yogin* and a true *bhakta*. The practice of *rāja-yoga* creates intense concentration on God, in the same way as *bhakti* brings intense attachment to God. Thus *rāja-yoga* involves the essential elements of *bhakti* too.

*Karma-yoga* aims at the desireless and non-attached action. The attitude of desirelessness and non-attachment demanded of a *karma-yogin* is an essential ingredient in *rāja-yoga* also.

Thus, *rāja-yoga* enables a man to perfect his personality and it gives the fullest scope for perfection till *puruṣahood* is attained.

—*VK* Vol. LII No. 9, January 1966, pp. 408–10

**Nityabodhananda, Swami**

## ŚIVA (INTERVAL BETWEEN ENJOYMENT AND ITS NEGATION)

He is an ascetic, *Dhūrjaṭī*, but the lover and husband of Pārvatī at the the same time. As ascetic, as *Mahāyogin*, he reduced to ashes the god of love, *kāma*. But He is the God of love, the beloved husband of Pārvatī whom he holds in eternal embrace as *Ardhanārīśvara*.

Śiva passes from negation to enjoyment and then again to negation demonstrating to the world thereby that the supreme Reality refuses itself to be contained either in the one or in the other, that is one can attain Reality neither by enjoyment nor by negation, as it transcends both.

—*PB* Vol. LXXIII No. 3, March 1968, pp. 105–11

**Nolan Max**

## ŚAṄKARA AND THE CAUSAL CONCEPT (PART-II)

Śaṅkara believes in *Satkāryavāda*. His support of *Satkāryavāda* shows the essential non-difference between cause and effect, and his arguments to this end are intended to undermine the realist assumptions behind the rival interpretation. Behind Śaṅkara's arguments against *Asatkāryavāda* is his emphasis on the impossibility of producing something out of nothing. The *Asatkāryavādin* may maintain that if the effect already existed in the cause, and was non-different from it, there would have been no need for causal agency. However, it is seen that people do engage in causal activities in order to achieve their ends. Such action presupposes that the effects to be striven for do exist. Śaṅkara's reply to this is that causal agency is not inconsistent with *Satkāryavāda*. What he disallows is that causal agency can be considered creative of its object in the absolute sense (*i.e.*, out of nothing). What causal agency does is to organize the causal material into the form of the effect. This emergence of effect as distinct from the cause is a case of modification rather than creation. The appearance of the effect as something different from its causes furthermore need not be taken as signifying a difference of a real order. We need not assume that a thing becomes something else merely through appearing under a different aspect.

Śaṅkara's theory reminds one of Aristotle's notions of 'potentiality' and 'actuality'. Here he discusses whether a jar exists prior to its production from clay. The essence of his position is that the jar does not exist in a state of actuality (*i.e.*, ready-made) as does the potter who sets to work on the clay. This in his view is not inconsistent with *Satkāryavāda*, since the provision in his argument is that 'existence' in this case refers to what is made manifest or actual, in contradistinction to that which is in a state of potency. What is involved in the transition from potency to actuality, however, is a mere change of form and not of essence. To say that a jar does not exist prior to its production from a lump of clay is to restrict the term 'existence' to the form perceived, but the term as understood in Śaṅkara's interpretation of *Satkāryavāda* has in view the the essence of a thing and not simply the forms it may assume.

The Sāṅkhyas, too, supported *Satkāryavāda*, but differed in its interpretation from Advaita. While the former maintained that effects pre-exist in their causes and are but transformations thereof, it believed that such modifications were as real as their causes. Ontologically effects were not regarded as less real, because they were effects. Consequently, the process of modification of causes was viewed as a real development or *pariṇāma*. Within the scope of *Vyāvahārika* or relative experience, the *pariṇāma* view of cause received acceptance in Śaṅkara's philosophy, but it is subordinated from the standpoint of *pāramārthika* to the *Vivartavāda* doctrine of causation. The *pariṇāma* relation obtains between one object and another on the empirical level, while the *vivarta* relation holds between Brahman and the world. The Sāṅkhya maintains that *pariṇāmavāda* is an ultimate principle, whereas the Advaita puts limited approval on it, but does not treat it as ultimate. The Advaitic acceptance of *Vivartavāda* or apparent change, as the ultimate principle behind all phenomena, marks it out as being radically different from Sāṅkhya in how it handles a basic causal notion common to them both, *i.e.*, *Satkāryavāda*.

Śaṅkara refutes the Buddhist causal theory also. He alleges that a satisfactory Buddhist explanation of causation cannot be put forward owing to the commitment of Buddhist thought to the doctrine of momentariness.

—*PB* Vol. LXXIII No. 2, February 1968, pp. 60–69

**Noel Sheth, S.J.**

## ŚAṀKARA ON HOW EFFECTS PRE-EXIST IN THEIR CAUSE

According to Śaṁkara, there exists some fundamental identity between *nimitta* and its *naimittika*.

Śaṁkara rejects the Buddhist tenet that the effect arises from nothing. Next, he attacks the Vaiśeṣikas and the Naiyāyikas, who, though admitting the reality of the cause, assert that the effect is altogether different from it. At the same time he denies absolute identity of cause and effect. *Ekatva*, according to him, indicates oneness or unity, but not an absolute identity. Surely, the effect has its self in the cause, but not the cause in the effect.

—*IPQ* Vol. VII No. 2, June 1967, pp. 298–304

## NOTES ON THE WAY

It is a mistake to bring down the light by force—to pull it off. The supramental cannot be taken by storm. When the time is ready, it will open of itself—but first there is a great deal to be done and that must be done patiently and without haste.

The supramental consciousness can make of humanity true humanity; it could create as beauty, harmony, charm, elegance of life, taste of living —suppressing all that is ugly and low and vulgar. Then tension, friction and impatience disappear.

Apart from those who are fit to prepare transformation and the supramental realisation and whose number is necessarily very restricted, there must develop, more and more, in the midst of the ordinary human mass, a superior humanity which has that attitude towards the supramental being of the future which animality has towards man.

Sexual negation is an absurd thing. Sexual impulse, the need to eat and perhaps also the need to sleep, disappear with animality.

With the amplitude and totality of the vision there comes something which is the true divine compassion which is the total comprehension that every thing is what it must be.

—*BAICE* Vol. XVIII No. 1, February 1966, pp. 81–93

## OBJECT OF YOGA—AN UNPUBLISHED LETTER OF ŚRĪ AUROBINDO

The object of Yoga, according to this unpublished letter of Aurobindo, is :—

1. Not to become "like" Śrī Aurobindo or the Mother.

2. Not to get power or to be more powerful than others or to have greater *siddhis* or to do great or wonderful miraculous things.

3. Not to be a great yogin or superman.

4. Not to talk about the supramental and thinking to bring it down in oneself.

All these egoistic ideas, if indulged, can only aggrandise the ego, spoil the *sādhanā* and lead to serious spiritual dangers. They should be rejected altogether.

—*MIP* Vol. XX No. 1, February 1968, p. 17

**Parthasarathy, K. E.**

### THE SYNTHETIC DOCTRINE OF THE *BHAGAVADGĪTĀ*

The key note of the *Bhagavadgītā* is the Integral yoga or yoga synthesis. It calls itself *Yogaśāstra*, as is evident from the colophon at the end of each chapter. The yoga of the *Gītā* may be called *Akṣara Brahma Yoga* or Yoga of the Imperishable Absolute. It is not one-sided Yoga, but includes all yogas of which four are of predominent character : *Karmayoga*, *Dhyānayoga* (*Rājayoga*), *Jñānayoga* and *Bhaktiyoga*. All these have not only been expounded in the *Gītā* as the various ways of attaining the ultimate but in its teaching they stand harmonized.

The four Yogas are like vowels and consonants and cannot be separated from each other. There is a clear process from sensuality to spirituality and from spirituality to divine life until the realisation of the Absolute. Work becomes the worship of God, and every thought, word and deed is dedicated to God Who is Himself the way and end of life. The centre of activity is shifted from individual to the cosmic sphere and from the individual to the Supreme Soul. In short, Yoga leads the soul through the discipline of selfless sacrifice and meditation to devotion and wisdom and endows it with supreme bliss.

—*DI* Vol. VII No. 4, October 1967, pp. 50–54

**Parthasarathy, K. E.**

### THE PHILOSOPHY OF *NIṢKĀMA-KARMA* IN THE *BHAGAVADGĪTĀ*

The author makes distinction between *Niṣkāma-karma* and *Kāmya-karma* and points out the inferiority of the latter.

The author evolves some similarity between the *Gītā's* ethics of *Niṣkāma-karma* and Kant's ethics of duty for duty's sake.

—*AP* Vol. XXXVIII No. 4, April 1967, pp. 160–64

**Potil, D. L.**

### THE POPULARITY OF THE *BHAGAVADGĪTĀ*

The *Bhagavadgītā* appeals to the emotional life of the people. Simplicity and easiness have made it popular.

—*VK* Vol LII No. 12, April 1966, pp. 530–31

**Paul, Harendra Chandra**

### THE MYSTIC SIGNIFICANCE OF THE *KĪLAKA* IN THE *CAṆḌĪ*

The *Kīlaka-stava* alongwith the *Argalā-stotra* and *Devī-Kavaca*, forms preface to the most venerated scripture of the Hindus entitled *Saptaśatī* popularly known as the *Caṇḍī Kīlaka-stava*. *Kīlaka* means a barrier or impediment, and accordingly, the *Saptaśatī* is a closed chapter to those who are not developed to a certain state of mind fit to read or realize the secret meanings of the sacred scripture. But in its spiritual sense the *Kīlaka* refers to the Great God, Mahādeva, who is the universal spiritual guide- One cannot enter into the mystic significance of the sacred book if one has not already satisfied one's spiritual guide. In its deeper sense, the mystry of *Caṇḍī* will not be revealed to him who has not understood the secret of the universal spiritual guide, Mahādeva.

—*AP* Vol. XXXVIII No. 4, April 1967, pp. 165–69

### QUESTIONS AND ANSWERS

If there is a mental disorder which can cause all sorts of illness, it is fear. There are two ways of spiritually curing an illness : one putting a force of consciousness and truth at the physical point which is ailing; in the second, you see the inner correspondence with the psychological condition that has caused the illness, and you act upon it.

The first condition for increasing the receptivity of the body is to remain as quiet as possible—by force of will to relax the clenching as you do when your nerves are drawn or a muscle is clamped and other, having relaxed, begin to try to spread out, have the feeling of spreading out. You can enlarge your consciousness until it is as vast as the earth, even the universe.

If you perceive an illness when it is only a sort of impression, you still have the power to say "no" and it goes away. But if the illness has really succeeded in touching the gross physical, you have "to run the course of the illness" as medical science calls it.

If one masters the spiritual force and knows how to use it, there is no sickness that one cannot cure. Though it is not very common, it is not impossible to project out of the body, draw the force, concentrate it and have all the mastery. But whether you do it yourself or by asking some one else to do it for you, the first condition is to have no fear and be quiet.

—*BAICE* Vol. XVIII No. 1, February 1966, pp. 33–47

## QUESTIONS AND ANSWERS

The result depends wholly upon the Divine Grace. "I" is at the base of all meterialism. There is a confusion between silence in the mind and complete emptiness in the being. I do not see how one can make oneself completely empty in the being—one would then no longer exist. Making yourself empty only means allowing a relaxation of the stress of consciousness. It is the light that has become obscurity and the consciousness that has become unconsciousness.

—*BAICE* Vol. XVIII No. I, February 1966, pp. 55–71

## QUESTIONS AND ANSWERS

To sacrifice one's life means to give up life to which one is attached; otherwise, it would not be a sacrifice, it would be a gift. And a surrender has no value if it is painful, if it is a sacrifice. It must be truly a glad offering. In our Yoga there is no room for sacrifice. The word sacrifice has become synonymous with destruction. It brings an atmosphere of negation. This kind of sacrifice cannot be fulfilment, is a diminution, a self-immolation.

Generally all who have undergone tortures for their faith have always felt a kind of divine grace that helped them and protected them from suffering.

When you sleep, you go into the inconscient and lose all contact with consciousness. And it takes a little time to re-establish it. Of course, it may happen, though very rarely, that instead of going into the inconcient, you go into the super conscient; and then instead of having this negative impression of not knowing who one is or where one is or what it is, one has a positive sensation of having risen into something other than one's ordinary life. In the inconscient the being is scattered, it is absorbed, and one has to reassemble all the stray pieces.

At times, in dream, you go into houses, into streets, into places that you have never seen. There may be many reasons for it. It is perhaps an exteriorisation. Perhaps these are memories of past lives. Or perhaps you identify yourself with the consciousness of another person and have the memories of this other person. Or, it may be a premonition. Unless you are very attentive, you will find it very difficult to distinguish these nuances.

—*BAICE* Vol. XVIII No. 2, April 1966, pp. 25-39

**Raichoudhury, Sanat Kumar**

### SWĀMĪ VIVEKĀNANDA'S PHILOSOPHY : VEDĀNTA IN THEORY AND PRACTICE

The centre round which revolve varied facets of Swāmī Vivekānanda's spiritual world is the concept of 'Divinity of man'. Service of man is, therefore, for him the divine worship.

In Vivekānanda's metaphysics there is no distinction between the spiritual and the secular, as whatever exists is spiritual. Vivekānanda did not accept totally impersonal indeterminate or transcendent Brahman as the only reasonable conception of metaphysics. He emphasised the positive aspect of Brahman, the all pervading character of the Absolute. Not only man, but every soul, creature, nay all that exists, is divine for him.

Unlike orthodox Vedāntists, he did not subscribe to the Advaita view of *māyā*, without some modifications. For him *māyā* is the principle of individuation.

Vivekānanda does not go far to see the world as real or unreal. He only points out that the phenomenal world has a relative existence and does neither minimize nor overlook the empirical reality. According to him, man never progressess from error to truth, but from truth, from lesser truth to higher truth. Nor, like some Western exponents, did he look upon Advaita Vedānta as pantheism. The all-pervading Brahman or the Universal spirit is immanent in all that exists, but not in equal measure.

To the question how this absolute being becomes mingled with the finite world, Vivekānanda replies that it has never been mingled. It has never changed. All that changes is *māyā*, the screen held between man and man.

Swāmī Vivekānanda recognised the extra-subjective character of the cosmic whole consistent with the undifferentiated character of the Absolute which is the ultimate stuff of all that exists.

Vivekānanda conceived of God or Saguṇa Brahman as the ground of world appearance and possessor of *māyā* or wielder of *māyā-śakti*. The indeterminate Absolute emanates itself into the shape of '*mahat*', the primal energy, from which arise '*prāṇa*' and '*ākāśa*', whose scientific equivalents are force and matter respectively.

According to Vivekānanda, our false identification with body and mind breeds attachment and fear. Once we realize our true nature, all mortal fear vanishes. Knowledge is the foundation of inner strength and power.

Based on the theory that all is Brahman, Vivekānanda's practical Vedānta consists in feeling for others and working with a spirit of detachment. Intellect, according to him, needs the grace of heart. The worship of down-trodden, if performed with selfless devotion, can alone lead to the goal of self-realization.

—*PB* Vol. LXXII, October 1967, pp. 18–31

**Rafique, M.**

## ŚRĪ AUROBINDO'S CRITIQUE OF MATERIALISM AND IDEALISM

In the history of thought Materialism and Idealism have been the two dominant and mutually militant theories of the ultimate Reality. They have been generally regarded as two contradictories out of which the truth of one divorces the truth of the other. Obviously, the same degree of incompatibility exists between Matter and Mind or Spirit also. It has been held that nothing is common between them and they possess altogether opposite characteristics.

Śrī Aurobindo has tried to show in his philosophy that both the idealists and the materialists are unfounded in their respective denials. In fact, according to him, both the Matter and the Spirit are real and essential to each other. Moreover, they are not opposed to each other as they have been held to be. The materialist tries to know the ultimate, the unknown; but he limits the source of his knowledge to the sense organs and reason only. He forgets that there are other means of knowledge also such as intuition. Thus, says Śrī Aurobindo, his insufficiency is self-evident. He does not believe in anything beyond senses. But it is an established fact that there are in the universe knowable realities even beyond the reach of sense-organs. Thus, he finds no ground for the agnosticism of the materialist. Now, showing the futility of the denial of Matter by the idealist or the ascetic, as Śrī Aurobindo likes to call him, he says that the very affirmation of divine life on earth becomes baseless and meaningless the moment we refuse to accept (together with the spirit) Matter as something 'fit and noble material', out of which the manifesting spirit 'weaves constantly His garments, builds recurrently the mending series of His mansion.' Śrī Aurobindo further says that if we have not recognised in accordance with the Upaniṣadic teaching that these two extreme and opposite terms of existence, Matter and Spirit, are not actually so, but identical in essence, the ascetic renunciation of the world remains as the only reasonable ideal of human life. He says that though this identification of Matter and Spirit is preached by the Upaniṣads, it remains unconvincing and irrational because of the apparent divergence of these two extreme ends of one and the same chain which is interlinked by such terms as life, mind and super-mind.

—*DI* Vol. VII No. 4, October 1967, pp. 10–14

**Rajapakse, V.B.**

### *TRILAKṢAṆA-BHĀVANĀ*

In order to practise *trilakṣaṇa-bhāvanā*, one should necessarily be proficient in *vipassanā-bhāvanā*, which is the means of seeing one's self in numerous ways. Both these *bhāvanās* are equally important and necessary for escaping from *saṁsāra*

In the practice of *trilakṣaṇa-bhāvanā*, one directs one's attention to seeing three distinct characteristics in the components or *saṅkāras* which comprise one's self, *viz.*, *anicca*, *anatta* and *dukkha*.

The word *saṅkāra* means 'that which arises from a cause' and it stands for the six types of *viññāna* (consciousness) arising from the five sense organs and the mind, and *rūpa-kalāpa*, a collection of *kāya-daśaka*. *Rūpa-kalāpa* invariably arises as a result of *mano-viññāna*, and when it arises, it propels either the entire body or a part thereof to action.

The *yogin* can claim himself to be proficient in *vipassanā-bhāvanā* to switch over to *trilakṣaṇa-bhāvanā*.

The body, composed of four *mahābhūtas* and *ākāsa*, does not play an important part in this type of *bhāvanā*. It provides a 'housing' only for the *saṅkāra*.

A *yogin* who has become proficient in *vipassanā-bhāvanā* would be able to see the impermanency of the *sāṅkāras* arising in him one after the other by directing his *mano-viññāna* to each of them. This practice would develop in him the *aniccānupassanā-bhāvanā*.

*Anattānupassanā-bhāvanā* arises in a *yogin* when he picks up a *kāya-viññāna*. Investing it by *mano-viññāna*, he finds that *kāya-viññāna* is *anattā i.e.*, impersonal. This *anattā-bhāvanā* should be practised with regard to the other *saṅkāras* also for a long time in order to eradicate thoroughly the conception of *sakkāya diṭṭhi*.

In order to practise *Dukkhānupassanā-bhāvanā*, a *yogin* should focus attention on the perils that arise from *saṅkāra*. Cessation of *saṅkāra* is *asankathā vastu* which is synonymous with *Nibbāna*.

—*Bu.* Vol. XXXVII No. 12, May 1967, pp. 305-10

**Rajendra Prasad**

## TRADITION, PROGRESS AND CONTEMPORARY INDIAN PHILOSOPHY

The author has stressed that if we keep working along the lines suggested by the traditional Indian philosophy, it may happen that we will not get the needed intellectual challenge and stimulus, and as a consequence, we may not bring any originality or creativity to our philosophical endeavour.

—*PEW* Vol. XV Nos. 3-4, July-October 1965, pp. 251-58

**Rajiv, Vijay Lakshmi**

## THE THIRD EYE OF ŚIVA

According to P.V. Kane, *pratibhā* is the third eye of Śiva, whereby the poet perceives the shape of things, past, present and future. The nature of *pratibhā* has the quality of illumination.

According to the sage Yājñavalkya, while external objects like the sun and the moon serve as light for a man in the waking state, in the dream state the self itself becomes the light. From this stage, the self is launched into the state of dreamless sleep, which is the world of Brahman.

Īśa Upaniṣad speaks of a 4th state called *Turīya*, which is neither simple consciousness, nor unconsciousness. It is unperceived, unrelated, incomprehensible, unthinkable, the essence of consciousness manifesty as the self.

The Indian yogin actually experiences extra-sensory sounds and sights and this yogic illumination is referred to as *prātibha-jñāna*.

—*MR* Vol. CXXI No. 6, June 1967, pp. 409-13

**Ranade, R.C.**

## *JÑĀNA* AND *KARMA* IN THE *GĪTĀ*

The theory of *Jñāna-Karma-Samuccaya* occupied attention of and was hotly debated between the Mīmāṁsakas and Śaṅkara. On the other hand the doctrine of *Jñānottara-karma* was debated between Śaṅkara and Tilaka. These controversies have existed because of the assumption that *Jñāna* is not an event but a process. When we remember that we always keep making an asymptotic approach to the Absolute, everything becomes clear. *Jñānottara-karma* does not occur nor does *Jñāna-karma-Samuccaya* occur. We are free to do our actions as we like in the process of attainment of the highest illumination. Temperamental differences may be modulated, but they cannot be so radically changed as to wear an entirely new aspect.

—*BJ* Vol. XIV No. 2, August 1967, pp. 21–22

**Ranganathananda, Swami**

## THE CHARM AND POWER OF THE UPANIṢADS

The principal Upaniṣads are accepted to be those which were chosen by Śaṅkarācārya for writing commentaries on them. The *Īśa Upaniṣad* embodies, in its very opening verse, the central theme of all the Upaniṣads, namely, the spiritual unity and solidarity of all existence. The theme of the *Kena* is the eternal Self of man and the Self of the universe. The *Kaṭha* holds a special fascination for its happy blend of charming poetry, deep mysticism and profound philosophy. It contains a more unified exposition of Vedānta than any other single Upaṇiṣad. The *Praśna* comprises a question asked by each of a group of six inquiring students on various aspects of Vedānta, and the answer given by their teacher, the sage Pippalāda. The *Muṇḍaka* describes all positive knowledge including the Vedas and *Aparā vidyā*, and proclaims that one knowledge as *Parā* by which the imperishable, changeless, reality of the One behind the many is realized. The *Māṇḍūkya* surveys the whole of experience through a study of the three states of waking, dream and dreamless sleep, and reveals the *Ātman* which is Brahman, as pure consciousness, eternal and non-dual. The *Taittirīya Upaniṣad* describes the five *kośas* that enclose and hide *Brahman*, and demonstrates the technique of piercing these *Kośas* with a view to reaching the Infinite and the Eternal. The *Aitareya* establishes the spiritual character of the Absolute and proclaims that *Brahman* is pure consiousness. The *Chāndogya* helps to discriminate the reality of being from the appearance of becoming. The *Bṛhadāraṇyaka* expounds solidarity of the universe in *Brahman*.

After this brief survey of the principal Upaniṣads, the writer discusses several topics at length.

—*BRMIC* Vol. XVII No. 10, October 1966, pp. 327–55

**Rao, P. Nagaraja**

## INDIAN PHILOSOPHY : A PRELIMINARY APPROACH

The Indian philosophical systems soar to great metaphysical heights and exhibit great powers of argument. But they are not to be construed as the result of the logic in man. To them philosophy is a science of the soul-'a way of life not a view of life'- and salvation the value of values. Most of them hold that human beings in their unregenerate state cannot attain liberation. Indian philosophy is, thus, pragmatic. 'It is saving knowledge and not subtle metaphysics' and combines faith and reason in a judicious manner.

The common discipline detachment has taken two lines of development—one negative and the other positive. It is the latter which has informed the doctrines of all the renascent Hindu thinkers.

Of the six systems of Hindu philosophy, Nyāya and Vaiśeṣika represent the pluralistic and realistic phases of Indian thought. Most systems use the logical terminology forged by the Nyāya system. The Vaiśeṣika system is more a physicists than a metaphysician's account of Reality.

The Sāṁkhya postulates a plurality of souls and an inert undifferentiated matter. The Yoga accepts the categories of this system and adds God as aṅ Ideal.

The Mimāṁsā system represents the school of ethical idealism. It is utilitarian and is based on the theory of rewards and punishments. The Prābhākara school of the Mīmāṁsakas has no use for the existence of God.

These systems can be construed as steps leading to the philosophy of Vedānta according to which the realization of the true nature of one's self is *Mokṣa*. The delusion which is responsible for the feeling of the existence of individual souls is called *Māyā* by Śaṅkara.

Contemporary Indian thought has not deviated from the central truths of Vedānta. The five different influences—(a) The reform movements in Hinduism, such as the Brahmo Samāj, the Ārya Samāja, and the Rāmakṛṣṇa-Vivekānanda movement; (b) the religious philosophy of Mahātmā Gāndhī; (c) Tagore's poetic approach to Vedānta; and (d) Śrī Aurobindos' organic view of Reality-are all presentations of Vedānta.

—*AP* Vol. XXXVII No. 9, September 1966, pp. 403-9

**Rao, P. Nagaraja**

### THE GREAT HINDU SCRIPTURE THE *BHAGAVAD GĪTĀ*

The *Gītā* presents unambiguously a completely and comprehensive ideal of true religion.

—*VK* Vol. LIII No. 6, October 1966, pp. 279-80

**Rao, P. Nagaraja**

### THE NATURE AND DESTINY OF MAN—THE *GĪTĀ* VIEW

The *Gītā* ideal answers the needs of all, since the conception of Ultimate Reality in the *Gītā* is pervasively that of a supreme person, who is all love to man-kind. True *bhakti* is the central theme of the *Gītā*. The humanism of the *Gītā* is theocentric and, therefore, the burden of the Gospel is to surrender the ego, consciously and fully to the Divine. It pleads for a synthesis of the philosophic contemplation, devotional adoration and affirmative action. The *Gītā* ethics is not abnegation but selfless action.

—*DI* Vol. VI No. 4, October 1966, pp. 95–100

**Rao, P. Nagaraja**

### *SĀDHANA* IN INDIAN PHILOSOPHY

The *sādhanas* outlined in the different systems are identical in many ways. The acquisition of the moral virtues is one of the important factors for *sādhana*. The other three are discrimination of the Real from the unreal; non-attachment to the fruits of the earth and heaven; and the desire for release. For these, too, the aspirant must have a tranquil mind, utter detachment and a sharp intelligence. The stages of *Sādhana* are *śravaṇa*, *manana* and *nididhyāsana*. The author has also discussed *karma* and rebirth, the eternal, non-created, pure nature of the soul, the beginninglessness of the world, and its moral nature. He has condemned those ill-informed critics who say that Indian philosophy is ascetic, other-worldly, world-neglecting, static and life-destroying.

—*VK* Vol. LIII No. 8, December 1966, pp. 367–69

**Rao, P. Nagaraja**

### ŚRĪ ŚAṄKARA AND THE UPANIṢADS

After discussing the nature, style and tone of the Upaniṣads, the author examines mainly their philosophy and religion. Broadly speaking, he discerns two distinct lines and voices in the passages of the Upaniṣads, *i.e.*, Absolute monism represented by Śaṅkara and Personal theism, represented by Rāmānuja. Śaṅkara was of the opinion that the Upaniṣads reveal the existence of one spirit without a second which is called *Brahman*. It is unconditioned existence and unexcellable bliss and perfect knowledge. Śaṅkara's interpretation discovers a new mode of relation between the One and the Many and finds support for it in the Upaniṣads. According to him, the Upaniṣadic concept of *mokṣa* spells universal salvation (*sarva mukti*). The way for it is through *Jñāna* and renunciation and not through ritual and the *pravṛtti mārga.* One should get out of the feeling of false identification of the real with the unreal.

—*VK.* Vol. LIII No. 12, April 1967, pp. 519–24

**Rao, P. Nagaraja**

### ŚAṄKARA, THE GREAT INDIAN PHILOSOPHER

The writer has given an account of Śaṅkara's life and the system of metaphysics, his critical and dialectical method and an analytical account of his commentaries. He has grouped his works under three different heads (1) Commentaries on the *Gītā*, Upaniṣads and the *Brahma Sūtras*, (2) Hymns, (3) Independent tracts called *Prakaraṇas.* The three different orders of experience which Śaṅkara envisages have also been critically dealt with by the author. They are : (1) the reality of *Brahman*, (2) the empirical level at which the world and souls are relatively real and (3) the dream world. The author feels it unfair to describe Śaṅkara as an illusionist or a subjectivist. The author has discussed Śaṅkara's philosophy not merely as a system of thought but as a spiritual guide. In this connection he has explained his conception of *mokṣa* and self-realisation.

—*IAC* Vol. XVI No. 1, January 1967, pp. 5-16

**Rao, Ramana D.V.**

### INDESTRUCTIBILITY OF SOUL

The conditioned soul Jīvātman bonded in the ego-centric body gets *Mukti* only after the enveloping *Vāsanās* are exhausted and it merges with that unconditioned, infinite, all-pervading universal soul—*Paramātman.* The cyclic processes of ascent or descent in different planes is primarily due to one's own *karma.*

—*TTDJ* Vol. XVII No. 12, December 1966, pp. 29-31

**Rastogi, Radhey Shyam**

### THE MYSTICAL SIGNIFICANCE OF ASURAS IN *KṚṢṆA-LĪLĀ*

Śrī Kṛṣṇa, recognized as the *Pūrṇa Avatāra*, manifested himself to awaken real life in all beings. His conscious presence as their soul, divests them entirely of egoism. This is the secret and significance of Kṛṣṇa-līlā against asuras. His Līlās are said to be *nitya.* The spiritual laws symbolized, by his acts are always operating in our hearts. Pure *Sattva* is called Vasudeva. Devakī means *Daivī prakṛti.* The city of Mathurā is in every man, the kingdom of his own mind, where the ego is to be put down. Kaṁsa is *Kālanemi*, or the mark left by the wheel of time. Nanda's abode is Gokula which is another name of Goloka, the place of the highest spiritual life. Nanda is bliss ; he is spiritual bliss and the bliss of an *Antarmukha.* The ego, false teaching (*Avidyā*) sectarian bigotry, pedantry, philosophic speculation, hypocrisy, lust, envy, greed, laziness and complacency and a host of such dark forces are the asuras and demons. The principle underlying all the *līlās* of the Lord against the asuras mentioned by the author is to be found in the allegory of the deadly serpent, Kāliya. The river of existence is infected by the Kāliya of āsuric ego. Śrī Kṛṣṇa, the conscious Force of Divinity, plays in the same water, sports with the serpent, confronts its rage, belittles its enormous coils, gets upon its hooded pride and dances in the joy of victory. Regarding the birth of Kṛṣṇa in the utter darkness, the writer says that it is symbolical of spirituality beginning to manifest in the heart of devotion at the darkest hour, in the deepest sorrow, and with it brings the seed of utmost joy and illumination.

—*VK* Vol. LIII No. 12, April 1967, pp. 515-19

## THE RELEVANCE OF YOGA TO MODERN THOUGHT

The talk that Yoga is a means to prolong youth or health and to improve the powers of memory and concentration and to ensure success in business is nonsense.

The yoga is 'experimental Religion' in the strict and proper sense of the term. It offers a technique of experimental verification of the truths it teaches.

The tradition of yoga arises and finds its expression in the Upaniṣads. The Adhyātma yoga follows the Advaita Vedānta tradition. The yoga stresses that the quality of our knowledge or of our vision of truth depends intimately on the state of our instruments of cognition and that we have to examine the competence of the mind to arrive at the knowledge of the truth.

The teaching of yoga has two important corrollaries. It means that although the yoga aims to lead us to a deeper understanding of truth it holds that we have got to change ourselves or at least our mental instruments of cognition. In this respect Advaita Vedānta is much nearer the philosophical position of F.H. Bradley.

A number of great minds of the western tradition have been deeply impressed by the yoga philosophy. Schanpenhauer was deeply impressed by the Upaniṣads. A host of other western writers also are impressed. Maugham used to say that the religious philosophy of yoga was the only one which he thought merited serious consideration. The philosophy and teachings of yoga are relevant to present day western thought.

—*SK* Vol. XVII No. 1, Winter, 1966, pp. 1–7

**Reyna Ruth**

### *MĀYĀ* IN THE PHILOSOPHY OF RĀMĀNUJA

The meaning and application of *māyā* in the teachings of Rāmānuja differ from that of the Śaṅkara school only in its particular aspect or emphasis. The difference in emphasis arises from the variance in view point concerning the character of Absolute. Śaṅkara holds the nature of the Brahman to be *Nirguṇa* while Rāmānuja believes in *Saguṇa* Brahman. Rāmānuja, while describing *māyā* as 'a screen that hides the true nature of the lord' denies that there is anything illusionistic about it. He contends that *Māyā* in the Upaniṣads really denotes that which produces wonderful effects; citing from the *Śvetāśvatara upaniṣad* that the *māyin* creates all this, and that the other is bound up by *māyā*; he called māyin because he possesses the power of *māyā*, not on account of ignorance or nescience on his part. *Māyā* is to Rāmānuja the loving, transforming power of God, resulting in One-ness (of God, soul and nature) which admits of distinction.

— *VK* Vol. LV No. 1, May 1968, pp. 38–42

**S.D.S.**

### THE INVERTED TREE

In the 15th chapter of the *Bhagavadgītā* empirical life is likened to an inverted tree, its roots above and its branches spreading out below. The trunk of the tree is the mind (*buddhi*) which is pictured as sending out its branches into the world of the senses, bringing to the individual soul the blossoms of good and evil action and the fruits of pleasure and pain. It is a curiously apt image, and still more so when it is remembered that the nervous system, which is its physical counterpart, is very much like an inverted tree.

—*SK* Vol. XV No. 4, Autumn 1966, pp. 106–12

**Sahai, Mahajot**

### PATAÑJALI'S PSYCHOLOGY

Patañjali's psychology can be studied under four heads: (1) normal cognitive processes of the mind, (2) the psychological individual, (3) psychological dispositions, and (4) super-normal mental phenomena and theories of pleasure and pain.

According to Patañjali, there are six forms of normal cognition: perception, inference, testimony the meaning side of thought, dreamless sleep, and the sensory side of remembering; while perception inference and testimony may be either *pramāṇa* or *viparyaya*; *vikalpa*, *i.e.*, conception, is neither belief nor disbelief. Nidrā is regarded as a process of consciousness and its object to be *abhāva*, which some Mīmāṁsaka philosophers believe to be a category of existence in its own right.

The kleśas, avidyā, asmitā, rāga, dveṣa and abhiniveśa, vāsanās, and karmavipākā śayas are abiding dispositions which inhere in the citta, which is psychological individual, and not the puruṣa. The citta's tendency to remain entirely oblivious of the extistence of any such thing as Puruṣa, which is the true self, and to regard itself alone to be the ultimately real ātman, its tendency to seek objects and situations which bring pleasure and to avoid those which bring pain, and the instinct of self-preservation are the kleśas, which all spring from a mother-instinct called avidyā. Karmavipākāśayas and vāsanās are the dispositions left behind by experiences and with the innate dispostions, they form a mental constitution, which determines the trend of future action, including the choice of life one has to take after death.

Patañjali recognises the affections—sukha and duḥkha and also speaks of feelings like maitrī, karuṇā, muditā and upekṣā.

Anyone who treads the path of yoga develops certain abilities or modes of consciousness, and behaviour which are not accessible to persons un-acquainted with Yoga. As a result of practising āsana and prāṇāyāma systematically, sooner or later, the aspirant begins to experience various kinds of centrally aroused sensations: and by successfully performing saṁyama one can get a knowledge of that. Saṁyama is simultaneous dhāraṇā, dhyāna and samādhi on one and the same objective. Dhāraṇā, dhyāna and samādhi are, according to Patañjali, degrees of concentration much higher than our normal concentration while studying a difficult subject or perfoming a delicate task. In the state of dhāraṇā one object is attended to for a long time. In dhyāna, only the focal object remains and the margin is entirely obliterated. But in Samādhi one completely forgets oneself and one's mind gets merged into the object of consciousness.

Somewhat inconsistent with Patañjali's belief that life is at bottom painful is his mention of the metaphysical theory of karmaphala, which is very different from the scientific theory of karmavipāka. According to the former, virtue brings pleasure and sin yields pain.

—*YM* Vol. X No. 1, July 1967, pp. 9-19

**Sahai, Radhika Raman**

### VYĀVAHĀRIKA-YOGA (PRACTICAL YOGA)

Patañjali has defined *Yoga* as *Yogaścittavṛttinirodhaḥ*. The true significance of the term has been fully brought out by the author of the *Gītā* in the principle of *Niṣkāma-karma* which is true practical *yoga* for a common man.

—*Gav.* Vol. II No. 1, June 1965, pp. 51–60

**Sankaranarayanan, P.**

### FROM *ADHYĀSA* TO ADVAITA

Śaṅkara defines *adhyāsa* as '*atasmin tad-buddhiḥ*' *i.e.*, superimposition, that is to say, imposing the qualities of one thing on another and thereby mistaking the other for that thing. From this mistake flows the inability to distinguish between the eternal and the transient. The cause of this wrong attribution is *ajñāna*. The delusion can vanish when this ignorance disappears and right knowledge dawns. The reality must exist at all points of time, past, present and future. The Advaita Vedānta uses the term *vivarta* for the mistaken appearance.

—*BJ* Vol. XII No. 20, April 1966, pp. 23–26

**Sarasvatī, Chennakesavan**

### THE CLIMATE OF INDIAN THOUGHT

Hinduism as a religion is indebted to the philosophical background of the people of India and, to a certain extent, it is a combination of social practices and ethical ideals. The sources of Hinduism are two-fold the *śruti* and *smṛti*. *Śruti* is the basic testimony, whereas *smrti* is the remembered word. Although the highest form of Hinduism is to be found in the Upaniṣads, the Hindu of today is more attached to *Smṛti* as a reference for his practices. Any religion, when it becomes too intellectual slips out of the usages of the common man and becomes the monopoly of the few intellectuals. Hence, we find in the history of Hinduism, every now and then, great saints and seers appearing and trying to reduce the great abstract truths to the level of the common devotee. The danger in such lowering of the level is to reduce all religion to mere formalism. This has happened again and again in the history of Hinduism.

—*PB* Vol. LXXI No. 2, February 1966, pp. 60–66

**Sastri, P.S.**

### MATTHEW ARNOLD'S VEDĀNTA

The author refers to Arnold's great essay on *The Function of Criticism* where his endeavour is to be 'disinterested' which is achieved by keeping aloof from practice, by steadily refusing (the mind) to lend itself to any of these ulterior, political, practical considerations of ideas. Arnold takes the ideal of disinterestedness from the concept of *niṣkāma-karma* of the *Gītā* (II, 47). How in his *Scholar Gipsy* Arnold vigorously attacks the new dictatorship of the intellect or reason and accepts the validity of the higher immediacy implying the immortality of soul is quite interesting. The author has also referred to his '*Letters*' where he recommends his friend Clough the study of the *Gītā* and says that the Indians distinguish between absorption and knowledge. The other works of Arnold representing the principles of Vendānta are '*The Burried Life*', '*Enpedoclesa on Etna*', '*Tragedy Merope*' and '*On the Modern Element in Literature*'. He also refers to the Buddha's moral deliverance. The author has clearly expressed that Arnold's definite idea about the spirit of religion was morality touched with emotion which is truly Advaitic.

—*PB* Vol. LXXII No. 4, April 1967, pp. 184-88

**Sastri, Tripathi**

### GURUDEVA AURA UNAKĀ DARŚANA (GURUDEVA AND HIS PHILOSOPHY)

Rabindranath held that self-consciousness, life and matter are all phases of the evolution of an indivisible external reality and that the distinction between *Śānta* and *Ananta* is not fundamental. In the words of Dr. Radhakrishnan, 'The philosophy of Rabindranath is an absolute idealism of the concrete type. His supreme spirit is not an abstract entity residing at a safe distance from the world, but it is the concrete dynamic life at centre of things. His is a wholeness of vision, which cannot tolerate absolute divisions between body and mind, matter and life, individual and society, community and nation, and empire and the world'.

—*Sar.* Vol. LXVII Pt. I No. 1, January 1966, pp. 42-43

**Satyanarayana, D**

### SOME EARLY ASPECTS OF VAIṢṆAVISM

*Vaikhānasa* is one of the eighteen orders mentioned in the *Baudhāyana gṛhya sūtra*. Kane is of the opinion that *Vaikhānasa* appears to have been the ancient name for Vānaprastha in general. The *Gautamadharma sūtra* specifies *Vaikhānasa* to be one who dwells in the woods and engages himself in penances and takes to roots and fruits only. Haradatta says that there is a monastic order with a name *Vaikhānasa*.

The *Vaikhānasa Sūtrānukramaṇikā* gives a detailed catalogue of the duties the *Vaikhānasa* people have to undertake. *Manusmṛti* VI 22-32, and

*Viṣṇupurāṇa*-(III. 9. 19-23) dwell upon the duties of *Vānaprasthas* which tally almost identically with the duties laid down for *Vaikhānasa* in Smṛit literature. In the *Rāmāyaṇa* of Vālmiki in the *Āraṇya* and *Kiṣkindhā kāṇḍas* the term *Vaikhānasa* is in general use. In the Mahābhārata the term Vaikhānasa has been consistently used to mean a forest-hermit.

—*TTDJ* Vol. XVII No. 12, December 1966, pp. 17–28

**Satyanarayana, D.**

## THE VAIṢṆAVA EREMITES OF MEDIEVAL INDIA

Five prominent sub-schools of *Mādhuryopāsanā* of Rāma are popular in North India. They are : (1) *Jānakī-saṁpradāya* (2) *Rahasya-saṁpradāya* (3) *Rasika-saṁpradāya* (4) *Jānakī-Vallabha-saṁpradāya* and (5) *Sīya-saṁpradāya*. Out of these the *Rasika-saṁpradāya* is most prominent and the founder of this school is *Agradāsa*. The term *Rasika* is defined as one who knows fully well, the object of enjoyment, the act of enjoyment endowed with power and discipline known with lovable distinction. The *Rasika* school is often connected with the *Dvaita* school. The school owes its origin and spread through Rāmānanda who was the fifth in the *śiṣya-paraṁparā* of Rāmānujācārya. Its relation with the Mādhva sect is also maintained. Madhvācārya is said to be an incarnation of Hanūmān.

The school believes that the grace of God is immediate and needs no agency. It is generally bestowed on a devotee when his worldly stinks are shorn off. The *guru* has his own position. The disciple gets his attributes necessary for a devotee when the *guru* trains one up in the spiritual discipline.

– *TTDJ* Vol. XVIII No. 7, July 1967, pp. 11–16

**Satyanarayana, D.**

## THE VAIṢṆAVA EREMITES OF MEDIAEVAL INDIA

In about 1126 A.D. Assam fell to Kumārapāla, the king of Bengal, and this led to the migration of Tāntrics of Nātha, Sahajīya and Śākta cults to Assam from Bengal. Worship of Viṣṇu and his incarnations was prevalent in Assam from the earliest times. In the *Mahābhārata*, Viṣṇu is called Prāgjyotiṣa-jyeṣṭha.

Neo-Vaiṣṇavism was introduced into Tāntra-ridden Assam by saint Śaṅkaradeva with great zeal. He was a great Sanskrit scholar, a poet, a musician and a singer of repute. At Purī he met Caitanya and was much impressed. On the pattern of Buddhism, he also laid three categories : *nāma-śaraṇa*, guru-*śaraṇa* and *bhakta-śaraṇa*. He introduced the placing of a holy book on a wooden pedestal in the prayer house instead of an image. People of all castes were eligible to offer worship.

Śaṅkaradeva was against the ritualistic way or the monastic tradition of Advaita. He admits that *Jīva* and *Jagat* are not different from *Brahman*. Rādhā or any other consort was not recognized and Kṛṣṇa of Śaṅkaradeva is supreme *Brahman* in *Kṣara* (lower) and *Akṣara* forms. His religion is known as *Mahāpuruṣīya* and the method of worship is generally *kīrtana*.

Epigraphical records bear witness to the prevalence of Viṣṇu-worship in Assam. Śaṅkaradeva laid stress on the *dāsya-bhāva*. After the death of Saṅkaradeva, Mādhavadeva and Dāmodara, two chief disciples, fell out and became the heads of two sects called Mahāpuruṣīya and Dāmodarīya, respectively.

—*TTDJ* Vol. XVIII No. 9, September 1967, pp. 29-32

**Satyanarayana, D.**

### THE VAIṢṆAVA EREMITES OF MEDIAEVAL INDIA

Before Caitanya (16th cent.), a group preached Sahajīya form of Vaiṣṇavism. *Sahaja* means Natural, and the Sahajīyas preached the doctrine of Naturalism. According to them, salvation or self-realization is to be achieved through senses. Rādhā and Kṛṣṇa are not regarded as deities to be worshipped, but they represent principles to be realized in humanity. Ontologically, the transformation of the physical self into the spiritual self is a mere psychological problem.

In Vaiṣṇavism, salvation is neither the Buddhist concept of total annihilation nor of merger of the individual soul in the Absolute. To the Vaiṣṇavas it is a positive state like the incessant flow of oil, though of a supra-mental nature.

The summum bonum of the ultimate Reality is Viṣṇu who is the logic of all the material objects. Emotions of the purest love flowing between a man and a woman is natural or *sahaja*. For its realization, a man and a woman should first realise themselves as Kṛṣṇa and Rādhā and then their carnal love becomes divine and the experience of that emotion of love is called the Realization. The senses reveal the true nature; therefore, the working of organs is to be so planned as to reveal propensities essentially and intrinsically belonging to the senses towards self-realization.

Jaideva (12th cent.) and Caṇḍidāsa (14th cent.) popularized the love-dalliance between Rādhā and Kṛṣṇa through their exquisite lyrical poems.

The erotic emotionalism of Bengal Vaiṣṇavism and idealization of sensuous appeal on earthly level are allowed to proxy for the transcendental joy. *Bhakti* is attachment to God and is not unilateral. It is the relation by which God and human soul are bound or related together. This relation is best summed up as identity in difference and difference in identity. The creation phase is the beginning of differentiation, and the dissolution stage is the identification phase. The individual soul also is identified and differentiated by the principle called *āropa* or superimposition which is a fundamental tenet of Bengal Vaiṣṇavism.

Human love leads us gradually to a new region. Love is most ardent in him or her who transgresses all social orders, and is not so ardent between those who are tied in post-nuptial marital bonds. This *parakīya* element, a strong religious faith of the Bengal Vaiṣṇavism, has not found place in the Purāṇas in general. The *Gītagovinda* is an example *par excellence* of this love.

—*TTDJ* Vol. XVIII No. 10, October 1967, pp. 17-21

**Schimdst, P.M.**

## IRANIAN MAGI IN INDIA

The author has described the Maga or Śākadvīpīya Brāhmaṇas who came to India from Iran during the conquests of the Śakas, Parthians and Kuṣāṇas. They had exercised considerable influence on the development of the Sun-cult in northern India. The Magas, though they were influenced by Zoroastrian ideas, continued a different trend of Iranian religion which is also found in the mysteries of Mithras in the Roman empire. The auther also discusses the way the sun-cult of the Magas was absorbed by the Hindu sects and how they themselves adopted Vaiṣṇava and Śaiva doctrines. As long as the Magas enjoyed royal patronage, they competed with the orthodox Brāhmaṇas, but in their heart of hearts the Brāhmaṇas never recognised them fully, since they were not willing to forget their Iranian origin.

—*QJMS* Vol. LV Nos. 3-4, October 1964, January 1965, pp. 99-100

**Sengupta, Anima**

## ŚAṀKHYA AND ADVAITA VEDĀNTA (ON SELF-LUMINOSITY OF KNOWLEDGE)

According to Avdaita Vedānta and also according to Sāṁkhya, knowledge is simultaneously revealed along with the object of knowledge. Knowledge reveals the object and also itself at the same time without the help of any other knowledge. This is what is called self-revealing nature of knowledge. According to Sāṁkhya-yoga this is *sadājñātāscittvṛttya yasya* *prabhoḥ puruṣasyāparināmitvāt* (iv. 18). That is to say that the revelation of the object takes place simultaneously with *Viṣaya-viṣayakacitta vṛtti*. The Advaita vedānta too holds that the object and the knowledge are cognized at the same time, because consciousness conditioned by the *Vṛtti* of the form of the object reveals the object.

Both Sāṁkhya and the Advaita Vedānta admit a difference between pure consciousness (*śuddha caitanya*)and phenomenal knowledge (*vṛttijñāna*). According to Sāṁkhya, pure consciousness is different from the intellectual understanding of Puruṣa and Prakṛti as two—an understanding which is a disposition (*dharma*) of the *buddhi*. According to Advaita Vedānta also, the *Brahmākāra Vṛtti* or *nirvartaka jñāna* is a *dharma* of *antaḥkaraṇa* and as such it is other than Brahman and is false and destructible.

—*PB* Vol. LXXII No. 9, September 1967, pp. 392–95

**Sengupta, Anima**

## SĀṀKHYA CONCEPTION OF LIBERATION

According to Sāṁkhya, all our misery is due to ignorance. *Buddhi* and *Puruṣa* are distinct and different, but through ignorance a seeming unity between the two is wrongly established as a result of which sorrows and sufferings, pain and misery, which really belong to *Buddhi* seem to follow *Puruṣa* from birth to birth. It is necessary, therefore, that through *tattvābhyāsa*, we should form in *buddhi* the true conception of the nature of puruṣa and then with the help of this saving knowledge, we shall be able to attain liberation from the sorrows and sufferings of this world. The *tattvābhyāsa* resulting in liberation is to be attained through *yogaprakriyā* as discussed in the *Yoga-Sūtra* of Patañjali. It consists of *Śravaṇa*, *manana*, *āsana* and *Samādhi*.

—*PB* Vol. LXXIII No. 3, March 1966, pp. 151–55

**Sen, Tripura Sankar**

## WESTERN PSYCHIATRY AND THE SPIRITUAL DISCIPLINE OF ANCIENT INDIANS

Various schools of Abnormal psychology are prevalent in the western countries, suggesting different methods in the treatment of mental disorders. Three out-standing figures who have thrown a flood light on the origin of mental diseases are Freud, the founder of the school of Psychoanalysis, Adler, the founder of the school of Individual psychology and Jung the founder of the school of Analytical psychology. While the main urge of the Freudian School is on the conceptions of conscious, sub-conscious and unconscious states of mind. the principles of libido and super-ego, Adler and Jung have propounded different conceptions.

According to Adler 'all forms of neurosis and developmental failure are expressions of inferiority and disappointment'. According to him, love of power and domination over others lie at the root of all our activities. Jung, on the other hand, holds that a conflict between the two poles of life is the basis of tension, one pole lying in the world of instincts and the other in the principles of religion.

Indian philosophers have prescribed various courses of spiritual discipline which help the religious aspirants to remain healthy in body and mind. Unfortunately, most of the western psychiatrists take no notice of the contribution of Indian sages to the field of General and Abnormal psychology. Hans Jacobs, an eminent Western psychiatrist, is an exception to this. He has made a special study of the Yoga system and the different Tantras, because they are of special interest for a psycho-analyst. He believes with the Indian sages that real enduring happiness can be attained only through the knowledge of the self and that the sex-appetite ceases when 'an individual finds everything he wants with in himself'. Jacob's wonderful book 'Western Psychotherapy and Hindu Sādhanā', is a real contribution to the field of psychology.

—*BRMIC* Vol. XIX No. 2, February 1968, pp. 39–45

**Sharma, H.L.**
*JÑĀNA-YOGA*

*Jñāna-yoga* is the Yoga of insight and understanding. *Jñāna-yoga* is the whole view of existence.

*Jñāna-yoga* deals with the conscious mind and not with the unconscious. It aims at deepening, widening, strengthening, and illuminating consciousness, and this it does through the exercise of the inherent energy of the conscious mind itself. Another technique of *Jñāna-yoga* may be known as an exercise in self witnessing (*sāk ṣitva*). This is a device in which the seeker stands away, mentally, from his own physical self and watches it as an object. Self-knowledge is the nucleus of *Jñāna-yoga*. *Jñāna-yoga* compels us to adopt the existential viewpoint in day-today living and thus transforms its perspective altogether. It makes use of the force of thought to induce true rest into the organism. *Vairāgya* or the practice of detachment and non-involvement helps the conscious thought to get over the tendency to resist change.

Daily practice of deep concentration brings up the light of consciousness (*jñāna*) hidden elements from the unconscious (*ajñāna*) and consume them in its flame.

—*PB* Vol. LXXII No. 7, July 1967, pp. 292–97

**Sharma, Nilima**

### DR. S. RADHAKRISHNAN'S CONCEPTION OF NATURE AND DESTINY OF MAN

Radhakrishnan holds that man is closely related to the universe. He is an essential part of nature. But he is more than matter, life or mind, or all put together. The real, calm, ever-luminous and ever-joyous self within him is the ground of all manifestations. In the moments of solitariness, man comes to know the secret of his inner self.

Man is a relatively recent arrival on earth. But it cannot be said that man is the 'last and the supreme utterance of life'. An unknown law or *adṛṣṭa* or destiny governs the birth and death of human species.

Human beings by nature are value seekers. Man's moral consciousness cannot be satisfied fully by the fragments of happiness as are afforded by modern science. It is indeed of a deep synthetic unity which alone can give man the proper meaning of life.

As life has emerged out of matter, and mind out of life, similarly spirit is to be evolved out of man—and that is man's destiny. The end of life may mean the perfection of humanity, where the earth will be full of the knowledge of spirit. Even those who are redeemed have to work for the unredeemed souls.

—*Bha.* No. IX Pt. 1, 1965-66, pp. 63-70

**Shukla, S. A.**

### THE FIVE *HAṬHA* TEXTS—A COMPARATIVE STUDY

The most important common feature of these texts is the philosophic background pointing to the goal of Advaita on which their systems are built. The author examines some representative *Haṭha-yogic* practices described in those texts as well as the prerequisite qualifications of the persons eligible to undergo them. He has given some basic facts about the relation of mind and body which greatly facilitate the understanding of the process which transforms the human organism and qualifies it for functioning on the higher planes of thought and experience. He also deals with the six purificatory processes or *satkriyās*: and the *āsanas* which are meant to secure the necessary balanced condition of mind and body. In this connection, he also discusses the two *Haṭha-yogic* concepts, *viz.*, *Somakalāpāna* and *Bindujaya*. The technique of *Prāṇāyāma* has also been mentioned. The last four Yogāṅgas, *viz.*, *Pratyāhāra*, *Dhāraṇā*, *Dhyāna* and *Samādhi*, the author says, are admittedly advanced practices directly concerned with mind-control. The concluding portion of the texts reads like an epilogue in a treatise on

Advaita. The writer's final observation to all this discussion is that these texts by making *Haṭha Yoga* subserve *Rāja Yoga*, in a way, mark a swing back to the Upaniṣadic view that *Brahmavidyā* is the goal and *yogic* practices are the means to that end.

—*YM* Vol. IX No. 2, October 1966, pp. 1-16

**Sinari, Ramakant**

### SOME REFLECTIONS ON PHILOSOPHY IN INDIA

The Vedas and the Upaniṣads, the primordial inspiration of religion and philosophy in India are perhaps the first revealed scriptures on earth. They have maintained their hold on the entire culture of India. One must go through the most devoutly written pages of the Upaniṣads to understand what faith in the power of a Word, that has conceivably no human origin, psychologically amounts to.

It must be admitted that the only philosophical system-builder in India, whose logical rigour has not been attained by any other Indian philosopher so far, was Śaṅkara.

A humanist and an iconoclast of the whole inheritance of the revealed messages, Nehru transcended and reversed the course of Indian Philosophy, with an admirable amount of success.

India, since Independence is an intellectually awakening nation, with an urgency to come out of the age-old ties of its scriptures and have an open look at the philosophies of the word.

If we go through a few latest philosophical works of Indian authors, it should be obvious that most of them reflect Shankarism, with hardly any deviation from the spirit of the scriptural sayings.

Radhakamal Mukerjee's 'The philosophy of social sciences'; and 'The philosophy of personality' are identical in aim. The former contends that universal philosophy is the need of the day. It is possible for the human species to build up a significant world unity on the basis of universal interdependence and love. The philosophy of Personality' is a psychosociological work and its main thesis is trans-humanism. In his 'The Destiny of civilization Mukjerjee outlines the dynamic character of human culture, A.C. Mukerji, in his 'self, Thought and Reality, claims that he has evolved a new standpoint from which it may be possible to reconcile many an age-long controversy. The main theme of Krishnachandra Bhattacharya's 'studies in philosophy, Vol. 2' is subjectivity as it is originally conceived by Vedānta. R. C. Pandey's 'The Problem of Meaning in Indian philsophy' is an account of the traditionally current Meanings of words in the Upaniṣads. In his, 'An introduction to Śaṅkara's theory of knowledge' N. K. Devaraja's, attempt is to present Śaṅkara's epistemological doctrine and establish its relationship with the basic nature of relgious cosciousness. In his, 'The philosophy of culture' he suggests a synthesis of man's life and values 'Science, culture and Man' a collection of talks delivered (by Bepin Behari) under the auspices of the Theosophical Federation is a powerful plea for the creation of world unity. Prem Nath's three essays in 'Towards universal Humanism' are distinctly anyalytical and constructive and are intended to explain the mutually complimentary character of the East and the West in regard to cultural values. The spiritual Heritage of India by Swami Prabhavananda is a detailed exposition of Hindu religion and philosophy. In his 'Introduction to comparative philosophy', P.T. Raju characterizes Western, and Chinese philosophy as the philosophies of the outward, inward and of the golden mean. A synthetic pattern of all the three will have man as the common denominator. Daya Krishna's 'The Nature of philosophy' revolts against the individual biases of most of the schools. Indian philosophy has never represented a progressive dynamism, even if with continuity of spirit at its centre. What is retained as the expressively genuine inheritance of Indian culture will be the religion of humanism.

—*PPR* Vol. XXVI No. 3, March 1966, pp. 438–48

**Singh, R.P.**

### RADHAKRISHNAN'S SUBSTANTIAL RECONSTRUCTION OF THE VEDĀNTA OF ŚAṀKARA

The salient features of Radhakrishnan's reconstruction of the Vedānta as discussed by the author are—that he has introduced a rational note into the Vedānta by recognizing the rational character of religious intuition and emphasizing the intimate connection and continuity of reason and intuition. He has discovered the presence of a natural theology in the Vedāntic tradition. He has also given a revised conception of scripture as eternal truth and not as a written text. He has evolved a broadened conception of *samanvaya* grounded in the faith that knowledge is one coherent whole. It consists in harmonizing the living faiths of mankind. He has developed the idea of the "fellowship of faiths" on the basis of this new conception of *samanvaya*. He has also toned down the ascetic note in the traditional Vedānta, and has thus made it a faith for the common man and thus a world faith. He has also effected a closer co-ordination between the two visions of the supreme as the supracosmic transcendance and cosmic activity. Radhakrishan's main problem has been "to save the world" and give it a real meaning. Śaṁkara's main problem was "to save *Brahman*." Śaṁkara views the world as a brute fact which embodies a dialectical antinomy which is resolved in the transcendent realisation for which *Brahman* and world fuse into one.

Radhakrishnan views the world as essentially a dynamic process which aims at the realization of an ideal. This is the difference between the religious ascetic and the eligious romanticist. Lastly, for Śaṁkara there is no individuality apart from embodied existence which is bondage for the self. The liberated self has non-embodied being, this is attaining its original nature which marks the absence of individuated existence. For Radhakrishanan, the liberated individual, while it attains a universal nature, retains its individuality. They have different notions of individuality. Inspite of this, they stand for the same truth concerning the reality status of the individual.

—*PEW* Vol. XVI Nos. 1-2, 1966, pp. 5-32

**Smaranananda, Swami**

## THE MESSAGE OF THE UPANIṢADS

The Upaniṣads form the last part of the Vedas. According to Western scholars, the Upanisaḍs (*upa+ni+sad*) were so called, because they were taught in the forest to disciples sitting near their *gurus*. But in ancient times all teaching was imparted in this manner. Therefore, Śaṅkarācārya's definition seems to be the most acceptable. He defines them as books which give the knowledge that destroys completely the ignorance, which is the cause of transmigration.

The subject matter of the Upaniṣads is the unity of the absolute *Brahman* and the *Ātman* or the individual soul. The same Reality in its cosmic aspect is called *Brahman*, and its individualized aspect is the *Ātman*. This Reality is beyond the grasp of the senses or the mind.

Certain Upaniṣadic passages, describing the transcendental nature of *Brahman*, point to the supreme Reality as something far, remote, beyond the reach of empirical perception, something that cannot be objectified, while other passages completely set aside the idea of remoteness and show the Reality as something closest to us, not in distant heavens, though beyond the grasp of our mind and senses.

The quest of a spiritual aspirant is after the Truth behind this changing universe, the thirst called *Brahmajijñāsā* which ends up in the knowledge of *Brahman*, *i.e.*, inner awareness of our own self, which, in its turn, brings a complete transformation of the aspirant who becomes a superman beyond the joys and sorrows of this world.

For such an attainment, most Upaniṣads stress the path of knowledge (*jñāna-yoga*), though some others advocate that of devotion (*bhakti*) also. Besides, there are descriptions of various *Upāsanās* too, which are conducive only to the realization of the (*Saguṇa*) *Brahman*. For the realization of the supreme Truth, the Upaniṣads insist on certain preliminary disciplines, such as dispassion for wordly enjoyments, self-control, forbearance, faith and practice of such other virtues.

One of the methods often advocated in the Upaniṣads is the meditation on *Om.* Traditionally, the *mahāvākays* like *ahaṁ Brahmāsmi, tat tvam asi, etc.*, are considered most essential for meditation. The highest teaching of the Upaniṣads is one of the universal oneness or universal outlook. That is the goal and culmination of all spiritual endeavour.

—*BRMIC* Vol. XVIII No. 3, March 1967, pp. 69-76

**Smaranananda, Svami**

## UPANIṢADS WHAT THEY ARE AND WHAT THEY TEACH

The author in the beginning of his article deals with the origin and definition of Upaniṣads which are considered *Śrutis* and, for the same reason, are the most authoritative of the three traditional *pramāṇas* or means of valid knowledge. The author accepts Śaṅkarācārya's definition of Upaniṣad who says that one who approaches this knowledge with *niṣṭhā* or devotion is freed from ignorance. These esoteric teachings of the Vedic seers have been prohibited from being taught to one who does not quality himself with the preliminary disciplines of self-control.

The writer has also discussed the controversy of their numbers, nature and time. He then explains the way a student of Upaniṣad should adopt. Approaching the *guru* with humility, dispassion for wordly enjoyments and interest in things spiritual are the basic things for one who wants to study them. Apart from this, he also insists on certain preliminary disciplines for the realization of the supreme Truth.

—*BJ* Vol. XIII No. 18, March 1967, pp. 21-24

**Sogani, Kamal Chand**

## THE CONCEPT OF *AVIDYĀ* AND CHARACTERISTICS OF THE CONVERTED AND PERVERTED SOULS ACCORDING TO THE UPANIṢADS, THE *GĪTĀ* AND JAINISM

According to the Upaniṣads and the *Bhagavadgītā*, the seeing of plurality in the world despite the existence of one *Brahman* and the dwelling in *Avidyā* or the three *guṇas* are the main obstructions in the realisation of the self. For the *Yogī* who sees the self in all beings, and all beings in the self, there is no delusion or sorrow. For him plurality vanishes and oneness remains.

According to the Jaina thinker Pūjayapāda, the essence of wisdom lies in regarding the self different from the matter, and the matter different from the self. *Mithyāvāda* is at the root of endless transmigration. When the realisation of the transcendental self is achieved, all the objects of the world are reflected in the knowledge of the yogī, but he does not see his own self in the objects of the world. Yogīndu points out that the universe is existing in the omniscience of *Paramātman* and he dwells in the universe, but the mundane things remain quite distinct from him even at the pinnacle of realisation.

This distinguishes the position of the Jainas from the Upaniṣads and the *Gītā*. The Jaina would not speak that plurality is ostensible, but regards it as ontologically certain. Inspite of recognising *Avidyā* to be the cause of *Saṁsāra*, the implications differ. For the former, plurality constitutes *Avidyā*, but for the latter it is the confusion of self and non-self.

According to the Upaniṣads, the ignorant soul is extrovert and looks outward through his senses, but the wise man turns the senses inward and sees the self within him.

The *Samādhiśataka* school of the Jainas recognizes that the *Bahirātman* confounds the soul with the body, but the *Antarātman* determines to see the self within.

According to the Upaniṣads, the knowledge of *Brahman* hidden in the heart, breaks the knot of ignorance. The *Yogasāra* of Yogīndu says that rare are such men who are convinced that Jinadeva is inside body, and not in holy places or temples. Amitagati says one ought to be capable of sundering—the *Ātman* from the body like the sword from its sheath—the same idea of separating the Ātman from the body as the blade of grass from its sheath that is expressed in the *Muṇḍaka Upaniṣad.*

All actions, says the *Gītā*, are born of the modes of *prakṛti*; the ignorant person believes himself to be their agent. The statement of the *Gītā* regarding the self as non-agent of actions, is, according to Jainism, only super-empirically valid. But the *Gītā* conceives the self established in *prakṛti* as the enjoyer of joy and sorrow. Here the *Gītā* and Jainism agree. The wise man regards the self as constituted of knowledge and faith, and as eternal and pure. By knowing this, he destroys the knot of delusion and is not perturbed by the vicissitudes and destructions of the worldly objects, but, according to Jainism, he never sees the self as dwelling in all things.

—*IPC* Vol. X No. 2, June 1965, pp. 9–12

**Solomon, E.**

## *PRATIBHĀ* IN INDIAN PHILOSOPHICAL THOUGHT

This is a sort of commentary by the author on Dr. Gopinath Kavirāj's article on *'The Doctrine of Pratibhā in Indian Philosophy'*, published in the *Annals of the Bhandarkar Oriental Research Institute.* Poona Vol. V, 1923-24.

He has, first of all, traced the meaning and root of the word *Pratibhā.* After this, he deals with *Pratibhā* in the *Vyākaraṇa*, Poetics, *Yoga-darśana*, *Jaina-darśana*, Mīmāṁsā, *Nyāya-Vaiśeṣika* and in Śaiva schools of thought. The author concludes that *Pratibhā* indicates any kind of knowledge which occurs in a flash without the help of the senses or reasoning. It transcends all limitations of time and space; it ensures a clear vision of its object and is true; it is regarded as a *pramāṇa* by some schools of thought. It is even identified with the power of self-revelation of God or with the supreme form of the ultimate Reality conceived as a female.

—*Vidyā* Vol. X, No. 1, January 1967, pp. 1–28

**Srinivasan, G.**

## SARTRE AND SĀṄKHYA

The writer makes an interesting comparison between the basic conceptions of Sartre's existentialism and the dualistic metaphysics of Sāṅkhya. The comparison is sympathetic to both schools but the writer cannot help being struck by the extra difficulties produced by Sartre's 'anti-metaphysical presupposition'.

The difference between Sartre and Sāṅkhya philosophy appears right at the very beginning in their respective approaches to the problem of human personality. While the Sāṅkhyan dualism is one of pre-existing metaphysical substances, Sartre's duality is of ontological principles which have no reality apart from being constitutive conditions of temporal human existence in the world. The Sāṅkhyan dualism paves the way for some kind of theism or Absolutism. But Sartre's system is free from any such problem, since his ontological principles are not mutually independent, but converge with each other so as to constitute the temporal human existence, without, however, ceasing to be distinct from each other. Starting from the dualism of the mutually independent substances, Sāṅkhya tries to account for their union in human existence; while Sartre starts from the given unity of human existence and by his descriptive analysis, discovers the different ontological conditions constitutive of it. Sāṅkhya deduces the unity of human existence from its own metaphysical presupposition of two independent realities, while Sartre, in the absence of all metaphysical pre-suppositions, describes the structure of human existence within its phenomenological limits. In Sāṅkhya, intersubjective communication need not necessarily be one of mutual conflict as in Sartre's system, but may as well be one of mutual understanding and sympathy.

Sartre's analysis of human existence into two forms of Being—being for itself (*pour-soi*) and being-in-itself (*en-soi*) can be regarded as suggesting a metaphysical dualism more or less like the Sāṅkhyan dualism of substances. But Sartre's own presupposition is that to admit any metaphysical substance or transcendent ethical goal as Sāṅkhyan does is to deny to man freedom of action and reduce his life to determinism. The non-admission of God and the admission of any fixed, predetermined, transcendent ethical goal like the Sāṅkhyan are regarded by him as necessary conditions of man's 'authentic' existence. But a system of philosophy built on this anti-metaphysical pre-supposition yields only a purposeless, unintelligible universe.

—*AP* Vol. XXXVII No. 12, December 1966, pp. 540-45

**Stakesby-Lewis, Eleanor**

### ART IN THE SEARCH OF TRUTH

Truth, at the primary level of awareness, can only be grasped by the intuition. Whereas the mind observes the many in the One, the intuition sees the one in the many. In the East, the Absolute Reality, Brahman and the most spiritual principle in man, *Ātman*, are considered identical. We have therefore to find that truth in the depths of our own being. There are many ways in which bridges can be built between matter and spirit, or the Outer and the Inner, which lead towards this total Truth, of which even a fleeting glimpse must modify our behaviour deeply. Art is one of these bridges.

—*Theo.* Vol. LXXXVII No. 10, July 1966, pp. 262-70

**Subrahmanian, N.**

### HINDUISM AND SECULARISM

The ultimate aim of all schools of philosophy in India is the attainment of *mokṣa* which is the very antithesis of secularism which means involvement in the temporal.

Again Karma and the law of retribution deny that history, social reform and economic development are matters of our choice.

In India Effortlessness is practised in a professional way with a whole social philosophy to support it. The average Hindu, who is not consciously educated into the acceptance or rejection of secular values may not be consciously religious; but once the full implications of thoroughgoing secularism are revealed to him, he will recoil from it and cling to his religion-oriented culture.

—*BITC* pt. I, 1966, pp. 1-21

**Taimni, I.K.**

### PREPARATION FOR YOGA

The science of Yoga can be mastered like all other sciences by a graduated course of training. The author in this article, with the help of a number of illustrations, deals with this course, preliminary practices and disciplines which prepare the aspirant for the advanced practices which constitute higher Yoga. Intellectual knowledge lays the foundation of Yogic life by preparing an adequate theoretical back-ground. The development of love and devotion and the transformation and purification of life adds wisdom to knowledge. And then by the application of spiritual will in controlling the mind the Yogi passes from the stage of wisdom to that of realization, the whole training and self-discipline culminating to self-realisation and liberation. The author has discussed the three paths—*Jñāna*, *Bhakti* and *Karma* for the attainment of perfection.

—*Theo*. Vol. LXXXVIII No. 5, February 1967, pp. 315-29

**Taimni, I.K.**

### *SAMĀDHI*

Samādhi is the culmination of meditation on an "object" whose reality has to be realised directly and is preceded by two other stages which are called *dhāraṇā* and *dhyāna*. The yogī begins with *dhāraṇā* or concentration. When *dhāraṇā* has been perfected it changes into *dhyāna* or contemplation and when contemplation is perfected it changes into *samādhi* or trance. So the three constitute one continuous process of increasing depth of concentration. The author discusses in detail the nature of all these three stages.

—*Theo*. Vol. LXXXVIII No. 7, April 1967, pp. 35-49

**Tondon, J.S.**

### *LAKṢMĪ PŪJĀ* IN TRIBAL BASTAR

The tribal communities of Bastar, particularly the Bhatra tribe, worship Lakṣmī as the goddess of crops particularly before harvesting and thrashing. They observe a festival known as 'Lakṣmī Jagar' during the bright nights of *Kārttika* (October and November) which lasts for about a week and the worshipper does not sleep throughout the night. This *pūjā* is completed on the the 3rd, 5th, 7th or 9th day from the day of its commencement. Their long process of worship, as described in the article strengthens the idea that the Hindu way of performing rituals and the tribal way of appeasing gods go hand in hand. Here, it should be made clear that this 'Lakṣmī Jagar' has nothing to do with *Dīpāvali* which is also observed by them around the same period.

—*FL* Vol. VII No. 3, March 1966, pp. 96-99

**Vaidya, R.V.**

## DIMENSIONS OF TIME IN INDIA AND CONCEPT OF *YUGA*

The term *Yuga* stands for, and indicates, a period of 'some' years and is also used for the Ages called *Kṛta*, *Tretā*, *Dvāpara* and *Kali*. The highly infinite dimensions of time in terms of *Mahāyuga*, *Manvantara*, *Kalpa* and Brahmā's *ahorātra* given in the Purāṇas seem arbitrary, but a study of the ancient works, from the Vedas to the Siddhāntas and the Purāṇas, shows that the system has some principle for its guidance. In the *Ṛgveda*, the sage Dīrghatamas is said to have become old in the 10th Yuga. This shows that *Yuga* must have been a very small interval of time. The *Vāyu Purāṇa* says that Rāvaṇa ruled for 13 periods of 4 *Yugas*. Again, it says that 1000 cycles of 4 *Yugas* measure a Brahmā's day.

Smṛtis and Sūtras speak of 6 *Kalpas* observable during the former half of Brahmā's day. A *Kalpa* is said to have been divided into 14 *Manus*, and each *Manu* into 71 *Yugas*.

Nevertheless, the astronomical references in the Purāṇas are highly helpful in determining the periods of time. Such references show that in Vedic times, two kinds of time-cycles were in vogue-one Divine and the other Human.

The ancient works state that Brahmā's whole day is a cycle which repeats an infinite number of times. The biggest cycle is that of the equinox; it makes a complete round in 26,000 years.

According to the astronomical treatises of the 5th century A.D., Brahmā's *Ahorātra* was of 4000 years, the time for a complete eastward shifting of the cycle of stars. This shows that the ancient astronomers observed the shifting of the place of some stars for centuries, which may have given them a clue to measure the cycle. In the story of the star Abhijit falling from the sky from its exalted position by the attempt of its envious younger sister Rohiṇī to usurp that position, shows that very likely the residents of Polar region may have seen the Abhijit star occupying the zenithal position about 10,000 years ago. This may have been supposed to be the commencement of Brahmās' day.

—*IAC* Vol. XVI No. 3, July 1967, pp. 160–62

**Varma, Madan Lal**

### GĪTĀ MEN ARJUNA KE VIŚIṢṬA NĀMON KĪ SĀRTHAKATĀ (IMPORTANCE OF THE SPECIFIC NAMES OF ARJUNA IN THE *GĪTĀ*)

Arjuna has been called by different names at different places in the *Gītā*. Most of these names were used meaningfully to incite the different sentiments of Arjuna to prepare him for the war that he had to face.

—*Sap.* Vol. XIII No. 6, June 1966, pp. 43–48

**Varma, Vishwanath Prasad**

### THE ORIGINS OF THE SĀṀKHYA AND ITS RELATION TO BUDDHISM

The sage Kapila, whose name, according to Śaṅkara, is alluded to in the *Śvetāśvatara Upaniṣad*, was the founder of Sāṁkhya rationalism. This system makes a clear-cut recognition of the duality : the subject and the object; of *Prakṛti* or objective, supersensual, unconscious nature; of the three *guṇas*, *sattva*, *rajas*, and *tamas*, of *Prakṛti*; and a plurality of *Puruṣas* who exercise tremendous but silent influence over the cosmic process.

In the *Nāsadīya-sūkta* of the *Ṛgveda*, the vital truth of all spiritual monism is declared in the most powerful language.

The writer regards the *ekam* invested with the *svadhā* as a sentient power and, therefore, not the origin of the Sāṁkhya *Prakṛti* which is in conscient. He finds the origin of *Prakṛti* in the *vṛkṣa* of the hymn (1.16.20) on which sit the two birds. According to him, *vṛkṣa* is the symbol of the original energy and matter-stuff wherefrom the cosmos proceeds, and to which adhere both the cosmic and the individual souls. Doubtless, the idea of nature, apart from spirit, is present there, though, unlike Sāṁkhya, it is not autonomous and is governed by gods like Prajāpati, *etc*. The author also regards *Vāgāmbhṛṇi* as the proto-type of the Tāntric *Śakti*, which is the concentrated stuff wherefrom the cosmos proceeds. Thus, in the *Ṛgveda*, there is the germinal conception of the Sāṁkhyan *Prakṛti*.

Again, reference to the three *guṇas* of *prakṛti* is found in the *Atharvaveda* (X.4.45). According to Macdonell, the hymn (X.72), in which existent is said to be born of non-existent, is the starting point of the natural philosophy which developed into the Sāṁkhya system. This hymn, no doubt, prepares the back-ground for the metaphysical propositions of the Sāṁkhya which seek to explain the universe without posing any supreme spiritual being. In the hymn 1.164, the human ego is regarded as separate from the cosmic ego. This notion of disinterested participant in the cosmic-process possibly might have led to the formation of the Sāṁkhya conception of *puruṣa*.

—*VK* Vol. LIV No. 2, June 1967, pp. 75–80

**Varma, Vishwanath Prasad**

### THE ORIGINS OF THE SĀṀKHYA AND ITS RELATION TO BUDDHISM

The Brāhmaṇas, especially the *Śatapatha*, contain cosmogonic hymns. Cosmogony and cosmology are the precursors of a realistic system of thought. The Sāṁkhya scheme is realistic, because it traces all physical entities and psychic transformations to one fundamental *prakṛti*. In the *Brāhmaṇas* also all spatio-temporal entities are regarded as having emanated from one basic principle, sometimes called *Prajāpati*. The fundamental difference between the Sāṁkhya and the *Brāhmaṇas*, however, is that while the former stresses nature as the originating real, the latter refers to a spiritual or theological principle. Nevertheless, the fundamental attempt in both cases is to stress one supreme originating matrix for the multiple phenomena of the world. Thus, in spite of differences in the nature of the originating principle, the procedure is similar. It is possible that the cosmogonic speculations of the *Brhāmaṇas* might have helped that trend of thinking which is interested in finding the one primal root of multiple temporal phenomena.

Attempts have been made by the Western and Indian scholars to trace the development of Sāṁkhyan ideas from the *Upaniṣads*. The thesis of the author of the present paper is that the Sāṁkhya had a Vedic source and it developed as an important branch of thought along with the Upaniṣads, and the Upaniṣadic references to Sāṁkhya, as in the *Kaṭha* and *Śvetāśvatara*, are not the sources for the Sāṁkhya, but indicate the attempt of the Upaniṣadic writers to bring the Sāṁkhya ideas into harmony with the Upaniṣadic monism.

—*VK* Vol. LIV No. 3, July 1967, pp. 133–35

**Varma, Vishwanath Prasad**

### THE ORIGINS OF THE SĀṀKHYA AND ITS RELATION TO BUDDHISM

While tracing the origins of the Sāṁkhya and its relation to Buddhism the author has differed from the views of Joseph Dahlmann, Keith and B.M. Barua. In regard to Joseph Dahlmann he says that he attempts to trace both the Sāṁkhya plurality of selves and Buddhist philosophic indifference from the same parental roots— the early speculations of the Upaniṣads.

Although the author has appreciated the suggestiveness of Dahlmann's hypothesis, he says that his original starting-point is wrong and that there is slender justification for Dahlmann's statement that the early Upaniṣadic metaphysics was more or less dualistic.

The derivative character of Sāṁkhya thought on the ground of the doctrine of deliverance as attempted by Keith has also not been approved by the author. He says that Keith's view is that only in the context of false apprehension of multiplicity is there a real ground for saving knowledge. But the author says that in Sāṁkhya, between the subjective self and the objective nature, both being independent, there is no connection and hence there is no need of saving knowledge. The author also says that all phenomenal plurality pertains to the domain of māyā, hence there is no real evil or sin from which one could desire deliverance. But when a rigorous monism can accommodate the concept of saving knowledge, why cannot the Sāṁkhya dualism do so? He feels strongly that the doctrine of emancipation is no spurious external creed implanted on the Sāṁkhya. B.M. Barua's attempt to trace the Upaniṣadic origin of Sāṁkhyan thoughts has also been called inaccurate by the author.

—*VK* Vol. LIV No. 4, August 1967, pp. 176–77

**Varma, Vishwanath Prasad**

### THE ORIGINS OF THE SĀṀKHYA AND ITS RELATION TO BUDDHISM

Attempts have been made by scholars to trace the Saṁkhya thoughts to the Upaniṣadic literature. Such attempts do not appear to be plausible, for there is fundamental disparity between these two schools of thought. The Upaniṣads advocate monism, while the Sāṁkhya teaches dualism; the Upaniṣads accept theism, but the Sāṁkhya is atheistical. Some similarities between the two schools may, however, be noticed, but they need not necessarily lead one to conclude any borrowing of one from the other.

—*VK* Vol. LIV No. 5, September 1967, pp. 218–20

**Varma, Vishwanath Prasad**

### THE ORIGINS OF THE SĀṀKHYA AND ITS RELATION TO BUDDHISM

Buddhism is later than the Sāṁkhya, for, Sāṁkhya ideas were known to the early Buddhist teachers. But while Sāṁkhya formulates the notion of evolution on the cosmic level Buddhism is more concerned with the emergence of individual suffering; and though it is possible to show that the pratītyasamutpāda scheme is partly modelled upon the Sāṁkhya evolutionary system, there are vital differences between the two.

—*VK* Vol. LIV No. 6, October 1967, pp. 271–76

**Vasavada, A.U.**

### PARAPSYCHOLOGY AND PHILOSOPHY

Philosophy is generally understood to be man's rational attempt to understand the reality as a whole. It also examines and criticises the belief held by the common man. In this attempt the realm of spirit and all those phenomena which transcend time and space are overlooked. They are brushed aside as subjective fancies and hallucinations of insane mind. Para-psychology concerns itself with these phenomena scientifically.

The West has been trying to understand and explain these paranormal phenomena by resorting to scientific methods. The East has attemted to deal with them differently, which we call the *Yogic* and the symbolic way. The Jungian method would naturally fall in with the *Yogic* way. Philosophy can be benefitted by Para-psychology in so far as it can throw light on some of the fundamental problems, *e.g.*, the problem of creation. Parapsychology further raises an important issue, whether these occult powers are inherent in man or they are acquired for him through his contact with the realm of spirit.

—*PI* Vol. II No. 3 November 1965, pp. 67–71

**Verma, Surendra**

### METAPHYSICAL FOUNDATION OF GANDHI'S THOUGHT

The law is God Himself, better known as Truth to Gandhi. Gandhi does not accept the dualistic theory of knowledge, according to which truth is regarded as conformity of knowledge to reality. Gandhi makes a clear-cut distinction between absolute truth and relative truth. Truth has infinite possibilities and openings. But the way it reveals itself in the phenomenal world is through non-violence, understood by Gandhi as the universal law of love. So far as Gandhi's epistemological position is concerned, he is neither an agnostic nor a sceptic.

Gandhi's metaphysical position has nothing unique or original about it. This is a central position taken by Indian philosophy in general. The Upaniṣads, the Yoga-sūtras, the *Bhagavatgītā*, Jainism and Buddhism are the chief sources of his philosophical ideas. Gandhi's philosophy is thus nothing but the continuation of Indian philosophical thought.

The chief foundations of Gandhi's practical philosophy are the teachings of Īśopaniṣad, the *Bhagavadgītā* and the *Yoga-sūtras*. Gandhi never preaches renunciation of the world and the life of an ascetic for the salvation of the soul. His is a phenomenal activism with a spiritual bias and consists in active participation in worldly duties for the achievement of final values. This is possible, because Gandhi, in accordance with the Upaniṣadic metaphysical stand, gives a respectable place to the phenomenal world of relative truths. Gandhi is a great absorber. Both the orthodox and the heterodox systems of philosophy have perceptibly coloured his thoughts and shaped his works. Gandhi has never followed the *śāstras* without using his own discrimination. In general he does not offer a high-brow ideology. He is not a 'heavy philosopher' like Śaṁkara or Hegel. His philosophy may be termed as revolt against the will-less thought of the philosopher and the thoughtless will of the man of affairs. Gandhi not only seeks a balance between thought and will, between philosopher and politician, he also attempts to combine the individual and social points of view

—*GM* Vol.X No. 3, July 1966, pp. 210–17

**Vidyarthi, Narendra**

JAIN AURA VAIDIKA ANUŚRUTIO MEN ṚṢABHA TATHĀ BHARATAKĪ *BHAVĀVALI*

The article contains a comparative study of the former embodiments of Ṛṣabha. The author first discusses the *Bhavāvali* of Ṛṣabha as given by Digambara and Śevetāmbara traditions. Then he discusses the *Bhavāvali* of Bharata. The article thus shows a move towards progress of both Ṛṣabha and Bharata.

—*Ane.* Vol. XIX No. 5, December 1966, pp. 308–14

**Vohra, Ashananda**

*KAṬHOPANIṢAD* KĀ SANDEŚA (THE MESSAGE OF *KAṬHOPANIṢAD*)

The *Kaṭhopaniṣad* which forms a part of *Kaṭha* branch of the Black *Yuyurveda* is famous for its grave message communicated through the conversation between Naciketas and Yama. This upaniṣad has two chapters each of which had been divided into three *vallis*. Through three *varadānas* to Naciketas, Yama explains in this Upaniṣad the secrets of self-knowledge, the methods of Yoga and the way to achieve salvation.

—*Sar.* Vol. LXVIII No. 4, October 1967, pp. 284–88

**Wadia A.R.**

## PHILOSOPHICAL IMPLICATIONS OF THE DOCTRINE OF *KARMA*

One concept which distinguishes Indian philosophy from the European philosophy is the concept of *Karma*, which, in its essence, is nothing but the application of the law of cause and effect in the moral sphere. The law of *Karma* has become attached to the idea of reincarnation the idea that what is called death relates only to the death of the physical body, while the soul remains unaffected by it and may be reborn in another body human or animal. This belief is found in many primitive religions all over the world. But in course of human history it died out under the pressure of great monotheistic religions such as Zoroasterism, Judaism, Christianity and Islam. India, however, remains the home of the doctrine of *Karma*. Hinduism begins its history with the Vedas. The Vedas, however, show no reference to reincarnation. It is only in the Upaniṣads that we find the great sage Yājñavalkya emerging as the stout exponent of reincarnation. Since that time it has become the heritage of the whole of India, so much so that even the so-called heterodox schools of Buddhism and Jainism clung to it.

It has been admitted on all hands that the doctrine of *Karma* and reincarnation are dogmas which have not been proved and cannot be proved. But it does not follow that they are necessarily irrational. On the contrary, there is a core of rationality in the doctrines which goes far to explain their hold on the most astute minds in the long history of Indian culture and philosophy. Firstly it is India's contribution to the solution of the problem of evil which has not so far been satisfactorily solved. Secondly, there is the basic argument that a man is born into the world he has made. A man is the architect of his own fortune and this is the most virile part of Indian belief. Thirdly, some corroboration of the belief in re-birth may be found in the sciences of astrology-palmistry and the recently developing science of para-psychylogy, where cases relating to the memory of past births are coming to light.

A serious objection to the theory of *Karma* and reincarnation is that it leads to fatalism. The objection falls to ground if one bears in mind that the doctrine of *Karma* is a two-edged theory : it is an effect and it is also a cause. It is determined as an effect but it is creative as a cause. Morality implies responsibility and responsibility implies free-will. In other words, *Karma* determines the field of life but within that field man is free to develop himself, to build up his new *Karma*. Another objection to the theory is it leads to the belief in series of births and deaths which may become eternal. Hindu seers were fully conscious of this and as a way out of it they developed the concept of *mukti* or *mokṣa* which sees the end of the series of births and deaths.

—*PEW* Vol. XV No. 2, April 1965, pp. 145-52

**Wadiyar, Jaya Chamarja**

## GRASS-ROOTS OF HINDU FAITH

In any attempt to present the true picture of Hindu religion, the fundamental traits of Hinduism must find a place. There are three outstanding ones among these ; the Law of *Karma*, the theory of the *Puruṣārthas* and the theory of *Avatāra*. Then, again, certain elements which bring about unity in the Hindu religious system must be emphasised. They are : (a) The common texts that govern Hinduism *viz.* the Vedas, the Epics and the Purāṇas; (b) the belief in common practices, rituals and festivals; (c) the law of spiritual progression in which all sons of the Hindu faith believe and (d) respect for the higher values of life.

—*BJ* Vol. XIII No. 23, June 1967, pp. 23–24

**Yamasaki, T.**

## KU-MA-RI-RA NI OKERU A-TO-MAN NO GAI-NEN (KUMĀRILA'S CONCEPTION OF *ĀTMAN*)

It has been investigated that (1) Śabarasvāmin teaches the individual *ātman* and Kumārila the universal *ātman*, too, or (2) Kumārila's *ātman* is placed between Śaṁkara's unlimited and static *paramātman* and the Vijñaptimātrā School's momentary and dynamic *vijñāna*.

According to the *Brahma-sūtra* (BS), the supreme or the universal ego, *paramātman* is (1) *sac-cid-ānanda*, (2) the cause of the world, (3) standing aloof from all the sins, and (4) *sarvagata-ayama-ananta-nitya*; while the individual ego is (1) eternal and within an individual, (2) *jña*, (3) a doer with body and an enjoyer, and (4) *aṇu* and not *vibhu*.

Kumārila defines *ātman* in connection with the problem of doer and enjoyer in the *Mīmāṁsābhāṣya*. Here the *ātman* seems to be quite individual and does not bear the characteristics of the universal *ātman* mentioned in *BS*, except *sarvagata vibhu*, *sattā*, and *sattvavattva*, while most of the definitions of the individual ego in *BS* are found here, too.

The '*sat*' of *BS* is supreme conception aloof from the individual, but Kumārila's '*sattā*' and '*sattvavattva*' are taught as only principles by which eternal and omnipresent *ātman* can be a doer.

Kumārila's '*sarvagata*' or '*vibhu*' also bears a different conception from *BS's*. *BS* says the individual *ātman* is *aṇu* and not *vibhu*, but Kumārila teaches that it is *vibhu*. He says that *ātman* is *vibhu*, so its moving (*saṁcāra*) from a body to another is possible. This definition, therefore, is also for the individual *ātman*.

He did not teach the universal *ātman*. His *ātman* is a spiritual and substantial existence of *jñānaśakti*, and is a doer of doing.

—*JIBS* Vol. XV No. 1, December 1966, pp. 113-16

**Yogendra, Jayadev**

### EMOTION, ART AND YOGA

The author studies the various views in the East and the West about modes of consciousness.

—*JYI* Vol. XI No. 9, April 1966, pp. 132-36

**Zutshi, C.N.**

### MAN IN HINDU PHILOSOPHY

The Hindu thinkers of ancient times discovered that man consists fundamentally of three different entities: 'bodies' or *śarīras* the *sthūla-śarīra* the physical body: the *sūkṣma-śarīra*, the subtle body and the *kāraṇa-śarīra*, the casual body. The *sthūla-śarīra* is a combination of five elements-earth, fire, water, air and ether and thirteen constituents—marrow, bones, fat, flesh, blood, sap, skin, entrails, cutide, nerves, veins, hair and nails. The *sūkṣma-śarīra* consists of the *citta*, the *buddhi*, the *ahaṅkāra*, the *manas*, five *prāṇas* and five *tanmātrās*. The *kāraṇa-śarīra* is the receptacle of the influence of *Māyā*, the seed of illusion. There is a state beyond the influence of *Māyā*, called *mokṣa*, the attainment of which must be the goal of every human being.

—*PB* Vol. LXXII No. 7, July 1967, pp. 288-92

# XIV SOCIAL AND ECONOMIC INSTITUTIONS

**Bhattacharyya, N. N.**
## INDIAN PUBERTY RITES

According to the author of the article, puberty rites are magical rather than propitiatory.

Almost in every place of the world, the first menstruation of a girl is observed by certain rites and customs, of which the most marked is seclusion in a hut especially constructed for this purpose.

The Nattu Malayans consider a virgin at her puberty to be impure, and no person will take her for wife. Among the A-Kambas of British South Africa, the parents are bound to cohabit with their daughter on appearance of menstruation—a relic of older custom of ritual defloration.

In the Gṛhyasūtras and Dharmasūtras, the girls are required to be married just before the time of puberty or immediately after it. Possibly, some of the ancient puberty rites of the girls were incorporated in the marriage rites. Thus, relics of menstrual rites are found in the *Strī-ācāra*, *snāpana*, *paridhāpana* and *saṁnāpana* rites, in the *tàilaharidrāropaṇa* and others. In tribal India, the girls are, as a rule, given in marriage at puberty.

The contradictory rules regarding the time of marriage found in the Brahmaṇical law-books are due to the desire of the law-makers to compromise with various customs related to marriage.

In India and elsewhere, among the backward tribes and castes, tattooing sometimes forms and important part of the puberty rites. Circumcision is another important feature of the initiatory rites of the Muslims of India and other countries. In ancient Indian literature, there is absolutely no mention of any such rite.

—*IS* Vol. IX No. 3, April—June 1968, pp. 271–302

**Chattopadhyay, Aparna**
## A NOTE ON BEEF-EATING IN MAURYAN TIMES

The author starts from the controversy among the scholars arising from the omission of the horned cattle in the prohibitory edicts of Aśoka. Smith explained this omission as signifying the prevalence of beef-eating in Mauryan times. R. K. Mookerjee, however, held that omission does not conclusively prove such a thing. The cow, according to him, had been protected by popular religious opinion long before Aśoka and would also come under the class of quadrupeds which are 'not eaten'.

The writer of this article maintains that none of these authors has cared to draw material from contemporary literary sources in discussing this matter. She points out that wide prevalence of the killing of horned cattle at sacrifice is noticed in the *Dīgha Nikāya* and its corroboration is noticed in the *Āpastamba*, *Gautama* and *Vasiṣṭha Dharma Sūtras*. So beef-eating prevailed throughout the land and Aśoka could not take a drastic step by stopping it by legislation. The explicit prohibition of beef-eating is found in the *Ādityapurāṇa*, a work of the sixth century A.D.

—*IAC* Vol. XVII No. 2, April 1968, pp. 49-50

**Lallanji Gopal**

### THE TEXTILE INDUSTRY IN EARLY MEDIAEVAL INDIA (C.A.D. 700-1200)

The article is based on the literature of early mediaeval period. The chief works and authors which are referred to in this article are Yuktikalpataru, Kṛtyakalpa, Kalpadrukośa, Uktivyakti-prakaraṇa, Mānasollāsa, Deśīnāmamāla, Bhaṭṭotpala, Kṣīrasvāmin, Manu and Medhātithi.

First of all the classification of the textile into four, *i.e.*, *Kauśeya*, *Kārpāsa*, *Vārkṣa* and *Lomaja*, according as their fibres were derived from insects, fruits, tree-bark and animal hair is described. Each of the four classes is further divided into several types.

The texts of this period describe various dyes, their features, preparation and detailed advice on the colour of the garments to be used in different seasons. We also find very interesting references to embroidery and to the processes and implements connected with weaving. The examples of the high technical skill of the weaver reflected in the extremely fine fabric which he could make have been quoted from Sulaiman, Marco Polo, *Śiśupālavadha*, Bāṇa and *Raghuvaṁśa*. Lastly, the development of the textile industry in this period is mentioned. Leaving aside China and Laṇkā, there were about a dozen centres in India noted for their textile industry in early medaeval period.

—*JASB* Vols. 39-40, 1964-65, published in 1967, pp. 95-104

# XV VEDIC STUDIES

**Bhattacharya, P. K.**

IMPLICATION OF *NADĪ-STUTI* BY SINDHUKṢIT PRAIYAMEDHA ṚIṢI (*R.V.* 75)

The word Sindhaval included a territory from Fara in Afghanistan to Tibet, at least upto Mānasarovara. Hindu Kush or Hind Koh clearly means the mountain (*koh*) by the Sindhu. The order of the description of the rivers, says the author, begins from south and east going to north and west and then from north and west to south. He also discusses about Antarikṣa in great details and argues that there existed a sea to the west of the Punjab. First of all he deals with Gaṅgā, Yamunā, Śutudrī, Paruṣṇī, Asiknī, Ārjīkīyā and Vitastā the eastern streams. After this he takes up the sixth *mantra* which describes the second streams beginning from the north and joining the south-hree on the eastern bank and four on the western bank. These are Triṣṭāmā, Suṣartu, Rasā, Śvetyā, Kubhā, Krumu and Gomatī and Mehatnu. Thus showing the courses of these rivers and identifying them with the help of other sources, he has tried to create a fair impression of the Vedic territories and their names.

—*CR* Vol. CLXXVII No. 3, December 1965, pp. 201–22

**Dange, Sadashiv Ambadas**

THE BULL AND THE FIERY FLUID FROM THE *ṚGVEDA*

The Bull had achieved a unique status in the pastoral life of the *Ṛgveda*, and came to be regarded as the agent of Indra, who, in ritual, symbolically fructified the field and the cows. This formed the basis of of the concept of *Go-iṣṭi* which was symbolic of the destruction of evil or of the welfare of the cow and agricultural land. The bull was made to urinate in the field. When the idea gets transferred to the heavenly plane, the rain is supposed to be the urine or the secretion of the horse or the bull turned divine.

The next phase of the same concept is that the rain is the *retas* (semen). Sun causes the Bull (Heaven), full of the nourishing *retas*, to come in contact with the *pṛśni*, the Cow that is to be sprinkled into and impregnated, the act resulting in the continuous flow of milk (*payaḥ*) which is rain.

The horns of the bull in the pastoral culture get attached to the heavenly bodies like the Maruts, Parjanya, Sun, *etc.*, to make the symbolism complete. Rain as the *retas* of the heavenly Bull, thus, gets associated with the horn, and even the rain-controlling demons get associated with the horns.

Rain as the *retas* of the Bull conceptually indicates warmth, as is seen from the fact that it is called *ghṛta*, indicating contact with fire. All waters are believed to be warm, because they come from the sun and fall on the earth which the cows drink. Being associated with the sun, the waters are *bheṣaja*.

The concept of *Payasvān* Agni comes very close to that of *Apām-napāt*, the fire in waters. The praise of *Sarasvān* is similar to that of *Apām-napāt*. *Sarasvān*, the lord of Sarasvatī, bestows *ghṛta* and *payas* on the populace and is thus *Payasvān* Agni. A hymn of the *ṚV* identifies Apāṁ-napāt with *Sarasvān*. From another hymn, the earthly abode of *Apāṁ-napāt* is in the Sarasvatī, but his epithet *nādyāḥ* shows that he is not restricted to any one river. The concept of *Apāṁ-napāt-Sarasvān* and that of *Payasvān* Agni are, thus, similar.

Soma and the waters are constantly associated with honey in the Vedic concept of the fertilizing fluids. The rain waters are referred to as the 'honeyed flow'. When *ghṛta*, Soma and honey come in the ritual, it is the act of imbibing the all potent fluid. This idea is suggested in the *madhu-parka* offering to the bride-groom.

The most original concept in the gain of Soma is that of a sex-appeal; and in the *ṚV*, it is the daughter of the sun that causes the divine drop (*indu*) to ooze. The sun is only a medium through which the seed or fluid comes and is imparted in the form of Soma or rain. The supreme source of the potent fluid is the *Indu-drapsa*, which, though different from Soma, gets fused into it. The concept behind the *drapsa* and its fight with the Gloom-demon has an excellent parallel in the *Avestā*, in which it is the horse instead of the bull, but the motif of the hot seed (*retas*) and the generation of rain is the same.

It is thus clear that rain, the fertilizing waters from the rivers on the terrestrial plane, were infused with the hot generative fluid according to the Vedic as well as the *Avestan* belief, and that the fluid was the seed of the Divine Bull or the Horse. It is in this sense that *Indu-drapsa*, is praised.

—*JOIB* Vol. XVII No. 3, March 1968, pp. 209-29

**Deavasthali, G.V.**

## EPITHETS OF THE ṚBHUS IN THE *ṚGVEDA*

There are about 45 epithets applied to the Ṛbhus, of which about a third appear to be exclusively used for them, while others they have in common with other deities. Here only the exclusive epithets are discussed.

1. *Saudhanvaná*, occurs about a dozen times. Yāska and Sāyaṇa explain it as 'Sons of Sudhanvan, an Aṅgiras'. But *Sudhanvan* occurs in two places as an epithet of Rudra and the Maruts. But Ṛbhus are not directly related to any of them, nor are they spoken of as Āṅgirasa in the *Ṛgveda*. Thus, the epithet *Saudhanvaná* must signify something different from what Yāska and Sāyaṇa take it to be. It would be better to interpret it as 'belonging to, or connected with, or devoted to Sudhanvan', *i.e.*, to Rudra or Maruts. This is possible in view of the expression *Saudhanvanebhir nṛbhiḥ*, 'men follower of the Maruts or Rudra'. That Ṛbhus were human beings is repeatedly stated in the *ṚV.* Their association with the Maruts is suggested by other epithets like in '*suniṣka*'. which they have common with the Maruts.

2. *Manor napātaḥ*, 'children of Manu', clearly shows that they were originally human beings, and became gods subsequently.

3. *Indrasya sūnuḥ* must be taken in a secondary sense as though it were a plural form. Sāyaṇa is right in doing so, because the Ṛbhus in general are associated with Indra.

4. *Ayaḥ-śiprāḥ* refers to some physical aspect of the personality of the Ṛbhus. Their other epithet *suśipra* is allied to it in sense. The meaning of *śipra* as 'chin, nostrils, lips or moustaches' assigned by scholars and commentators does not seem to be suitable. There is another expression *śiprā hiraṇyayīḥ*, which Sāyaṇa explains as '*hiraṇmayyaḥ śiprā uṣṇīṣamayyaḥ* (to be construed with *vidyutaḥ*). Hence, *śiprā* should be something to be held on the head. Therefore, Grassmann's interpretation of *ayaḥ-śiprāḥ* as 'whose helmet is golden' seems to be right.

5. *Śucad-rathaḥ*, 'having very bright chariot'. Since the Ṛbhus possessed 'extra-ordinarily sturdy horses' (*pīvo-aśvāḥ*), it is but meet that they should have an exceptionally bright chariot.

6. *Ṛjūyávaḥ*, 'straight-forward'. They behaved in a straight-forward manner with Agni, the messenger of gods, who asked them to make the *Camasa* into four.

7. *Prātijūti-varpasaḥ*. Sāyaṇa explains it as 'possessed of a lustre capable of overpowering rivals'. Since Ṛbhus are known for performing several feats by means of different artifices, Grassmann's interpretation : 'using corresponding or proper artifices at every urge or occasion', is preferable.

8. *Samaryajit* used only in connection with the Ṛbhu named Vāja. Samaryá in *ṚV.* has two senses : (i) battle, or (ii) sacrifice. Since Ṛbhus are not so much associated with fighting, the interpretation 'winner

of sacrifice' seems to be more appropriate than 'conqueror (of foes) in war' as explained by Sāyaṇa.

9. Agrepāḥ and *madhu-psarasaḥ* meaning 'who first drink' and enjoying mead' respectively. Since the Ṛbhus were pushed away from the morning, mid-day and evening libations by Agni-Vasus, Indra-Rudras and Viśve Devāḥ respectively, they could not be the 'first-drinkers'. Therefore, agrepāḥ should be taken in a secondary sense of being 'first among human beings (of their clan) to secure a share in the third Soma-libation' (through the favour of Prajāpati and Savitṛ. The epithet *madhu-psarasaḥ* also shows that they were not *Soma-pā* originally, and had a share at the third libation where they enjoyed *madhu* (*i.e.*, Soma mixed with honey).

10. *Vāja-śrutāsaḥ* and another epithet *Vāja-ratnāḥ* could have some special significance with the Ṛbhus only if we take *vāja* to mean 'sacrificial drink or food' and interpret the epithets as 'who are famed owing to (the securing of) sacrificial drink or food' and 'who have sacrificial drink or food as their treasure'.

11. *á-niḥśastāḥ*, 'uncensured'. Negation, to be worth anything, must be preceded by a possibility of what is negatived. In the case of Ṛbhus, it is true, because they were shunned by the gods owing to their human odour. They were *niḥśasta* before they could secure their share at the sacrifice.

12. The Ṛbhus are skilled workers, having epithets like *sukarman*, *svapas*, *suhasta*, *etc.* But they have been apportioned to different gods. The eldest Ṛbhukṣan is the *sukarman* of India, Vibhvan (the youngest) of Varuṇa, and Vāja (the middle one) of *devas* in general.

—*IA* Vol. II No. 2, April 1967, pp. 11–24

**Müller, Reinhold F.G.**

### ZU DEM FREMDLING IM *ṚGVEDA* (FOREIGNER IN *ṚGVEDA*)

The article deals with one of the meanings 'Foreigner' given for the word *Ārya* in *Ṛgveda*. The critic has borrowed the title from the essay by P. Thieme. According to this *ari* has been recognised as the synonym for *Ārya*. After referring to Pāṇini it has been stated that one can get two contradictory meanings of the word as master, stranger or foreigner; even the word is explained as enemy.

Out of the voluminous critical editions of *Ṛgvedic* hymns only three by Ludwig, Grassmann and Geldner are considered for the purpose. After thorough criticism and review of the variations in meanings the critic concludes that no translator or a linguist can be successful in avoiding his own ideas or those of his time entering his work. The meaning as 'Foreigner' is missing here, although devaluation of it as enemy or similar words is not rare.

Next reference is given to the socialogist and religious authorities as Dumezil and Lommel, who take contradictory stand against P. Thieme. They criticise the way of introducing modern practice through antiquity. Although medical history shows more contradictory assertions, Linguistic shows still more opposite views. Hertel refers to them but Thieme does not accept them. However, they remain unexplained. (Change of *g* into *h* in phlegma and brāhamaṇ, Indian *aham* and Latin ego; Indian *mahant* and Latin magnus or Greek mega etc.). The Indian linguistic is highly esteemed but its inclination to etymology is criticised as mere play of words. Līeblich contradicted this view, as he explains real etymology as the base for nomenclature. This old property of India won great respect as nirikti in its miraculous precepts, since Yāska.

Hertel's research, so far mentioned leads to consent as well as rejection of his doctrine of 'Āryan Fireprecept' etc. and forms the foundation for 'The Medicine in *Ṛgveda*'. He has restricted his research only to India and Iran and left other countries which equally respect 'Fire'. Reference to the detailed interoretations as well as the survey of the verifications clearly indicate that the knowledge of 'Fire valuation' was presupposed as moderate base, and it held a dominant position in ancient times of India. Thus Hertel comprehends the naming of *Āryas* as sons of heavenly light.

The final conclusion drawn by the critic is that Indian *āryas* have their origin in Mitanni Āryan race; Āryan race spread extraordinarily in Europe and Asia. If the decision of their names depends more or less on one's own conception or on that of the time or individual research scholar, still the interpretation as foreigner is surprising; because it can be obvious that a single or few Āryans were named as foreigners as they approached already settled Āryan families, but it is not clear whether they called themselves foreigners. At the same time such a single acceptance of name through such a wide spreading and different temporal emergence of many Āryan families can not be proper. Apart from the question of derivation, the Āryan appeal as hospitable hosts and masters, consequently not as strangers or foreigners. The last revaluation may be, therefore, considered as additional, as atleast in medical mode of thinking for the original fire-concept to its contrary assessment. These corresponding idea leads to a conclusion that the expression ari etc. comprehend the name Ārya not as foreigner or similar but it is only a self-complicant propitious appraisal.

—*WZKSO* Vol. X, 1966, pp. 1–5

# REVIEWS

*TULANĀTMAKA BHĀṢĀVIJÑĀNA (IN HINDI)* By F.F. Fartunatov. Translated by Dr. Kesri Narain Shukla. Published by K.M. Institute of Hindi Studies and Linguistics, Agra University, Agra, 1966, pp.133. Rs. 5.

## *I. Introductory*

The work under review is a Hindi translation of lectures delivered by Philip Fyodorovich Fartunatov at the Moscow University primarily during the last quarter of the nineteenth century which were published in a book form after his death, duly edited, modified and enlarged. The translation is in high-brow Sanskritistic Hindi.

The task of a reviewer of a translated work is rather different from that of an original one, because such a reviewer has to assess the worth of the work as a 'translation' for the main part. This translation has been done by a reputed Hindi scholar. Though two teachers of Hindi and Linguistics (Now a Professor and Reader respectively) read the entire manuscript and suggested improvements before the translator handed it over to the publishers, the publishers were handicapped in getting it properly vetted, as the copy of the original Russian book was lost in floods and a second copy could not be procured. The publishers had to content themselves with a thorough and careful reading of the manuscript by two readers on their teaching staff. This is how the translation appears before us with only minor errors of printing and linguistic construction.

## *II. Problem of Technical Terms*

The first problem before a translator of a work of such a technical nature has got to be that of technical terms. Our translator has mainly drawn upon the *Dictionary of Technical Terms of Linguistics* compiled and edited by Dr. Bishva Nath Prasad. To fill in gaps or to replace inappropriate terms, he has used his own terminology also.

The reviewer has been noticing the invariable tendency of taking Hindi equivalents for non-Hindi (mainly English) technical terms as their absolute counterparts forgetting the basic fact that every word has its own history in its own language.

It may be correct to say in English that 'the Western countries found linguistics to be a more appropriate term' but it will certainly be absurd to translate it in Hindi 'पाश्चात्य देशों ने भाषिकी को अधिक उपयुक्त शब्द माना' not because Bhāṣikī is not a Hindi equivalent for linguistics, but simply because the Hindi statement becomes incorrect : the Western countries have never given even a moment's thought to the word भाषिकी, the word has actually been found more appropriate by D. S. Dwivedi. It is for the above reason that questions like भाषाविज्ञान तथा भाषिकी में क्या अन्तर है ? have been baffling the reviewer who would certainly not furnish the answer he knows the questioners have in mind. Are we prepared to admit an absolute equation between भाषाविज्ञान and philology ? If so, are we prepared to comprise literature, culture and archaeology, besides linguistics, in भाषाविज्ञान, as in the case with philology both in America and the continent ? Does the significance of भाषाविज्ञान have the same history of evolution in Hindi as has philology in English ?

The obvious solution to this problem is to use in such contexts the technical terms in the original language (not necessarily the original script). This has not been done in our translation also. The result is that though no appreciable harm is caused in the first sentence, the second sentence of the very first chapter becomes unacceptable to many adherents of the term भाषाविज्ञान also who have been subsuming under this term the descriptive branch of linguistics as well. The sentence is : भाषाविज्ञान के अध्ययन का वस्तु-विषय केवल एक भाषा-विशेष या भाषाओं का कोई एक समुदाय विशेष नहीं है अपितु अपने इतिहास के परिप्रेक्ष्य में (italics reviewer's) सामान्य मानवीय भाषा है ।

### *III. Confusion in Technical Terms*

The above confusion has arisen on account of unwarranted equation between comparative philology and philology on the one hand and तुलनात्मक भाषाविज्ञान and भाषाविज्ञान on the other. Whereas comparative philology and philology can be used indiscriminately in their historical perspective (this use is justified, even in the face of the use of 'philology' stated earlier, by the events of the evolution of linguistic studies), there will be hardly any linguist in Hindi who would allow the same treatment to तुलनात्मक भाषाविज्ञान and भाषाविज्ञान.

Regarding the use of technical terms, our translation exhibits confusion of a different nature also. It appears that the same terms have been given different equivalents at various places. The word 'linguist' has been translated at random as भाषाविद् भाषाशास्त्री or भाषाविज्ञान at will. The presumption that they may have been used for 'polyglot', 'linguist' and 'philologist' respectively turns out to be incorrect. There are contexts where the hope of differentiation is encouraged but it is readily dampened. The same indiscrimination obtains in भाषाशास्त्र, भाषाविज्ञान and तुलनात्मक भाषाविज्ञान. Those, who grow hopeful of a differentiation by contexts such as in line 21 of page 4, should look at the first iine of the page also. Actually there are innumerable instances to show that all hopes of differentiation between differentiable have been mercilessly demolished.

### *IV. Lack of precision and clarity*

This has resulted in ambiguity and lack of precision or clarity. The excessive use of 'or's and 'i.e.'s is a further evidence of the same characteristic. We very frequently come accross expressions like प्रतिकों या चिन्हों, घटकों के अन्नयवीय तत्त्वों, मानवीय भाषा के इतिहास के रूप में या मानवीय भाषा के ऐतिहासिक अध्ययन के रूप में, सम्मिलन या संयोजन, जिनका कि अतीत काल में अपना सामान्य इतिहास है अर्थात् जन्मना सजातीय हैं (the order of the two constituents of the last sentence could profitably be reversed), प्राप्ति या उधार, गठन या रचना, भाषाविज्ञान या भाषाशास्त्र, निर्मित हुआ या स्थापित हुआ उस तुलना से न मिलाना चाहिए अर्थात् उस तुलना से पृथक ही रखना चाहिए *etc.* In some of these expressions, there is atleast a semblance of real or imaginary difference between the parts on the two sides of या; others do not have even that. Similarly, the reviewer has counted no less than a dozen अर्थात् in the first five pages.

At several points, the reader is left wondering and guessing to what could be meant. Examples are भाषा की ध्वनियों के समान शब्दों की ध्वनियां (how are they different from each other ?), page 4, line 16.

इस प्रकार विशिष्ट भाषाओं के इतिहास का अध्ययन करता हुआ भाषाविद् इस भाषा की उत्पत्ति के अनुसार सजातीय भाषाओं से तुलना द्वारा अधीत भाषा के जीवन के उस अतीत का उद्धार करता है, जबकि वह अन्य सजातीय भाषाओं के साथ एक थी। (what does this expression signify here : भाषा की उत्पत्ति के अनुसार) page 2, lines 15-18.

विभिन्न भाषाओं के तथ्य उन समानताओं और विभिन्ताओं के सम्बन्ध से तुलनीय होने चाहिये, जो समान और विभिन्न परिस्थितियों की क्रिया पर अवलम्बित है। (what does this expression mean : समान और विभिन्न परिस्थितियों की क्रिया), page 3, lines 10-11.

### *V. Innovations*

Our translation has utilised some innovations also. Whereas प्रथमतः has been infrequently used in Hindi texts for 'firstly' and therefore, द्वितीयतः and तृतीयतः would be expected for 'secondly' and 'thirdly' as a natural corollary there of, but this tendency has not been noticed in Hindi. Our translation uses them instead of the more frequent and colloquial forms : दूसरे and तीसरे।

एकाकी शब्द is a good innovation as a phrase which fulfils the need-filling motive nicely. If it is an innovation, it is only because the literature in Hindi on the science which necessitates such usages is lacking. विविक्त adopted towards the end is still better than एकाकी.

However, the constant use of वस्तु-विषय for subject-matter is rather perplexing. The customary form is विषय-वस्तु. It is not clear why the order of the constituents has been reversed. The hopes that the resultant denotative difference may have been desired are belied by the context.

A semantic innovation which has gained some currency is the use of विशिष्ट for 'specific'. The Hindi term normally suggests higher status of the 'signified' of the substantive following the adjective. विशिष्ट व्यक्ति will be interpreted only in this light by any body. However, such an interpretation of an expression like विशिष्ट भाषा will be stoutly contradicted and rejected outright by linguists in all contexts (such as the ones occurring in our translation), but the ones which mean to convey the feeling in the minds of most laymen which is itself rejected as a fallacy by the linguists. Therefore, the contrast becomes so strong that this somewhat frequent innovation becomes undesirable. भाषा विशेष would be a good substitute for it. That it has the above rival in its domain is the direct outcome of there being the necessity of resorting to another innovation for plural. Our translator has got over this fear as early as in the 21st line of the 5th page. The reviewer extends his whole-hearted concurrence.

## *VI. Stamp of Translation*

However, the reviewer feels rather uncomfortable about the use of मानवीय भाषा for 'human language'. He would prefer मानव भाषा which is more handy and avoids to some extent the connotation of मानवीय humanitarian equation. The translator may have unconsciously been led to retaining the morphological category of 'human' in its Hindi equivalent also.

Such a tendency turns out to be the stigma of translation. When it manifests itself in a stronger fashion and a larger proportion, it mars the literary and stylistic value of the work. If a number of existing translations are analysed in this light, numerous elements can be set off as incontrovertible 'translation markers'. To a student of structural linguistics, this may provide an interesting field of study.

One such marker, relatively discreet one, is the word पूर्ववर्ती in the following sentence on page 2 (lines 12-15). जैसे ही समाज के उन पृथक् हुए अंगों का अपने बीच का संबंध लुप्त हो जाता है, वैसे ही उस एक भाषा की पूर्ववर्ती बोलियाँ अपना भिन्न अस्तित्व रखती हुई स्वतन्त्र भाषाओं में परिवर्तित हो जाती हैं। As long as the dialects under reference do not assume the status of independent languages, they continue to be 'dialects' and the erroneous use of पूर्ववर्त्ती would imply the stage one step further (if there could be one) that actually intended.

प्रविष्ट होना is another such marker which occurs in the following sentences on page 3 (lines 5-7 and 33-34): विभिन्न सामाजिक संघों के विभिन्न भाषा-सदस्य पारस्परिक आदान-प्रदान के संबंध में प्रविष्ट होते हैं। ('entering into the relationship of mutual communication' translated literally); विशिष्ट भाषा या भाषा-परिवार का शोध इस विज्ञान के विशिष्ट अंग रूप में भाषाविज्ञान की गठन या रचना में प्रविष्ट होता है ('entering into construction' translated literally). No body would take even a moment to declare that this is an expression alien to Hindi.

Another marker is the fragment जैसा कि विज्ञान प्रदर्शित करता है on page 2 in the following sentences (lines 25-28) :

इस पद्धति से उद्घाटित यह प्राक्स्लावानिक भाषा फिर स्वयं—जैसा कि विज्ञान प्रदर्शित करता है—लितोवी, जर्मनीय, ग्रीक या यूनानी, लैटिन तथा इसी प्रकार भारतीय, ईरानी और कतिपय अन्य भाषाओं से संबधित मिलती है।

Still another marker is यह है on page 4 in the following sentence (lines (22-24) :

शब्दों में ध्वनियों के अर्थ के संबंध में यह है कि शब्दों के अर्थों के स्वभाव या प्रकृति का शोध इस विज्ञान के अन्तर्गत है जो मानसिक अभिव्यक्तियों का अध्ययन करता है।

It will be usefull to examine the following two sentencess of highly artificial Hindi :

1. प्रत्येक जीवित भाषा अपने अस्तित्व के विवेच्य समय में पूर्ववर्ती समय को भाषा के रूपान्तर या विकास का अपने द्वारा प्रतिनिधित्व करती है (page 1, lines 16-18);

2. यह व्यापक प्रयोग, जो कि वर्तमान भाषाशास्त्र में तुलनात्मक पद्धति है, पर्याप्त रूप में बतला देता है कि यह विज्ञान क्यों तुलनात्मक भाषा विज्ञान कहा जाता है (page 3, lines 28-29). and to decide whether the following substitutes are preferable or not :

   (1) प्रत्येक भाषा अपने पूर्वरूप का रूपान्तर मात्र होती (the reviewer only guarantees that no part of the 'content' is left out);

   (2) वर्तमान भाषाविज्ञान में तुलनात्मक पद्धति के व्यापक प्रयोग के कारण 'तुलनात्मक भाषाविज्ञान' नाम का औचित्य स्वतः सिद्ध है।

The translation abounds in involved constructions and artificial expressions.

## *VII. Prerequisites of such translations*

There are certain other defects which are no result of the procedure of translation and which are inherited from the original. For example, although the term 'philology' has been defined at the very outset, yet in the following pages wherever the term 'philology' occurs, a fragmentary definition thereof is appended thereto as an explanatory note almost invariably. This definition, in fact, constitutes the central theme of the major part of the first chapter and, therefore, its repetition may be regarded as an excellent device to drive the point home, a device to be adopted in lectures only. As such Fartunatov should get the credit for it. However it converts itself into a flaw in a book and, therefore, the repetition ought to have been rooted out by Fartunatov's compilers and editors. If they did not do it, our translator should have assumed the charge of its editorship before he launched upon its translation. The reviewer does not subscribe uncritically to the widely held opinion that it is better to have some poorly done work in times of transition than no work at all. Poorly done works create problems and raise confusions which take unusual effort and time to be got rid of. If the translation was meant to be a contribution to the literature on linguistics in Hindi, the translator ought to have applied himself to the task of editing the original ungrudgingly; it was a prerequisite. This would have improved the presentation a lot.

Presentation requires a very careful watch on the mode of expression. A sentence on page 2 (lines 21-25) may be profitably examined here in this context: रूसी भाषा का अन्य स्लावानी भाषाओं के सम्बन्ध से अध्ययन-हमारे सामने रूसी भाषा का वह अतीत उद्घाटित करता है, जब कि उसने अन्य स्लावानी भाषाओं के साथ एक सामान्य स्लावानी अथवा प्राक-स्लावानिक भाषा की रचना की थी। The verbal phrase consisting of three words given at the end of the above Hindi sentence is rather unfortunate. It tends to suggest evolution of language not downwards along the passage of time but rather upwards from present to the past. The temporal attributive clause could better be modified as follows : जब कि वह तथा अन्य स्लावानी भाषाएँ एक सामान्य स्लावानी अथवा प्राक्-स्लावानिक-भाषा थी।

## *VIII. Technique of Translation*

A basic question should first be answered before a set translate is evolved. How will we translate into Hindi the English idiom : 'a drop in the ocean'? Should it be समुद्र में बूँद or ऊँट के मुँह में जीरा ? If It is agreed upon that the former is quite unidiomatic, besides being an innovation (or renovation), to match the idiomaticity of the latter and that the latter is, therefore, preferable, our question has been answered and the way to the technique of translation has been pointed out.

A translator should not bother to translate words, phrases and even sentences. He should instead endeavour to put in his own words, his own phrases and his own sentences, conforming to the idiom of his own language, the sense sought to be conveyed by the original. In this process, not only exact or approximate equivalents for words and phrases of the original shall be missing from the translation quite often, even sentences shall disappear at times as shall new sentences appear also. This will statistically result in the translation of one and several sentences of the original into several and one respectively.

With the above aim and procedure in view all the time as his main goal and guide, a translator should consider it his secondary concern to keep as close as possible to the form of the original.

All this should not be construed to mean that our translation is poor. In fact, it is much better than many other translations which the reviewer has come across. The translator deserves all applause and congratulations. Only, it would give us a still better and, in fact, a much more splendid work if the translator could be asked to recast his translation into his own linguistic model, now that the original is safely lost. Our translator is an eminently capable person to do it.

He should have before him a Hindi-English (Russian) and (Russian) English-Hindi glossary of technical terms to be used in the book. This will maintain uniformity of expression and will avoid confusion. The glossary should then form an appendix.

Another useful appendix would be the word-index.

### *IX. Thought Content of the work*

It will be quite natural to expect in a review of even a translated work some comments on the contents of the book. How else can one assess the contribution made to Hindi literature on linguistics by the present translation ? Otherwise also, a review is expected to acquaint its readers with the scope of the work under review.

The book opens with the definition of philology and the scope of its study. The emphasis is on 'general' historical and comparative philology and this point has been hammered upon at several spots. An interesting feature is that 'comparative philology' is defined as what is known as 'historical linguistics'. The term 'comparative philology' rides over the present-day dichotomy of 'historical linguistics' and 'comparative linguistics'. The non-existence of a term like 'historical philology' explains this as also the fact that 'historical linguistics' is ultimately the object of 'comparative linguistics' and conversely, 'comparative linguistics' is only the procedure of 'historical linguistics'. This intimate and inseparable character of linkage between the two necessitates, or at least justifies, a common term which is provided in the form of traditional 'comparative philology'. However, it would have been more rational to take clue from the name and define 'comparative philology' in terms of its procedure and not its goal (still better, the goal could also be mentioned). This first chapter of the book ends with some light thrown on the relationship between 'philology' on the one hand and phonetics, psychology and sociology on the other.

The second chapter is a brief introduotion to the various branches of the Indo-European family of languages whereas the third chapter narrates the initial history of the studies of the IE family. Other language families find their place in the fourth chapter. The fifth chapter descriptively but for the most part historically treats of the relationship of language and dialects, and gives a list of cognates in languages, to illustrate historical dialects.

Nobody would expect it in a book entitled '*Tulanātmaka Bhāṣāvijñāna*', yet general articulatory phonetics is dealt with in the sixth chapter. Similary, the seventh chapter analyses philosophically and psychologically the speech sounds and meaning in terms of word-images establishing their correlation and the same theme is carried to the sentence level analytically in the eighth chapter.

The ninth chapter contains a comprehensive and fairly clear-sighted descriprive theory of morphological analysis which is so sound at several points that modern structural linguistics does not seem far off. The tenth chapter is a brief account of similar descriptive syntax. Except for nominal illustrations from IE, these chapters bear absoloutely no mark of comparative philology.

The eleventh and the last chapter introduces the structural sub-systems of language and correlates them with general philology by defining the course of linguistic evolution on those levels.

### *X. Conclusion*

The main value of these lectures lies in their historicity. The current of thought exhibited is not independent of the general trend obtaining at that time in the West in general, yet it shows excellent clarity of conception with slight deviations in framework. The lectures cover a very wide range of subjects in linguistics which can be unhesitatingly included in even today's preliminary readings of a student of linguistics.

The translation is well done on the whole for which Dr. Shukla merits congratulations. Congratulations are due to the publishers also in abundant measure who have broken the ice by encouraging, arranging and publishing a linguistics work from Russian, of all the non-English languages.

D.S. Dwivedi

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*THE GREAT REVOLUTION* By Ram Chandra Jain. Institute of Bharatalogical Research, Sri Ganganagar (Rajasthan). 1967. pp. 197. Rs. 12.

About a century back, the word 'revolution' designated of the French Revolution. After October Revolution of 1917, the term monopolised by the communists for over-throwing the superstructure of officia society. But the book under review is neither a treatise on French Revolution nor does it deal with the Russian Revolution. It seems a mere coincidence that it has been published in the year of 50th anniversary of the Russian Revolution. The author, offers his own conjectures about the future state of human society, which according to him, will be scientific śramaṇism? His analysis of human history from primitive śramaṇism to the final scientific śramaṇism, seems to be a parallel parody of Marxian determined march from primitive communism to final scientific communism, the law of movement being the same, *viz*, Dialects.

At several places the author has made mere assertions with no arguments in support of them. For example, on page iii, he says: "the principal religions of the world are either dead or fast in the process of dying. Judaism and Buddhism are already dead. Christianity, Islam and Brahmanism are in the process of dying," this is not borne out by facts. About two years back, a Muslim delegation was sent by Russia to participate in the International Muslim Meet in Indonesia with an idea that the unity within the Islamic countries rested on religion alone. Likewise, the Egypt-Isreal conflict showed that two ideologically hostile countries, (Egypt and Saudi Arabia) stood united in the name of religion and, therefore, religion still played an important role in world politics. There are other assertions, which can hardly be substantiated by facts. The author maintains that the world is suffering from materialism and in this book he suggests of Śramaṇism as a cure for it. In the last chapter, the author gives the economic and sociopolitical tenets of his scientific śramaṇism, which is not new, but a mere blend of the tenets of mixed economy and political systems now prevailing in the world. His statement that 'the historic revolution of materialist violence and exploitation wrought by the Aryanism was more militarisitic than the modern French, American and Russian revolutions, and his placing the rise of Aryanism in 1000 B.C. does not find support in archaeological findings, inscriptions or scriptural references. Bhāratīya revolution, which according to him, is yet to come, will finish this Aryan materialism and will establish an era based on the śramaṇic values of freedom and equality.

In chapter I the author has traced the origin of the *pariṣads, etc.*, in pre-Aryan Greece (page 10). He has tried to show that śramaṇic ideology based on non-violence was prevailed in pre-Vedic period and the five virtues, (now attributed to the *Yoga* of Patañjali) were pre-Aryan Egyptian virtues.

In chapater II, he evolves the historical rise of materialistic collectivism of the Aryans, including Europaryan, Asiaryan, Hittitaryan, Iranaryans, Brahmaryans, *etc.*

In the subsequent chapters, where the author analyses history on the basis of Morganic sociology (as adopted in Marx-Angel's historiography), he has merely substituted the word 'communism' by the terms 'śramaṇism'. According to him transmigration, final attainment, doctrine of soul, *etc.*, are pre-Aryan śramaṇic doctrines (page 35). The statement that śramaṇic culture prevailed either along with the *Ṛgvedic* culture or may be it was pre-*Ṛgvedic*, is not a universally admitted.

In chapter II (iv) (p. 97), the author asserts that Marxism too contains spiritualistic elements; this is not correct.

This shows that the subtler and essential elements of Gandhian thought have escaped the author's analysis.

The author's vision that a time may come when all cultural diversity will end is really admirable.

H.S. SINHA.

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